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SYMPHONY HEADS, IN FIRST NATIONAL CONFERENCE IN N. Y., FORM PERMANENT COMMITTEES TO PROTECT INTERESTS

Backers of Many Great American Orchestras Are Guests of Clarence H. Mackay at Dinner and Reception Arranged for Consideration of Common Problems—Managers Also Meet to Ponder Vital Questions Relating to Welfare of Organizations—New Committees Will Serve as Bond Between Orchestras and Board—Seek Ways of Avoiding Competition and Propose Plans for Developing Personnel and Exchanging Scores.

A NEW central body of the financial backers and managers of the symphony orchestras of the United States may be formed to protect the interests of the various organizations as a result of the orchestral conference held in New York on Saturday evening, Feb. 2. Two permanent committees, one from the ranks of the backers and the other from the managers, were formed to serve as a bond between the orchestras and a board to consider their problems. The meeting on Saturday, which was called by Clarence H. Mackay as Chairman of the Board of Directors of the New York Philharmonic Orchestra, was organized to confer on problems of common interest and to compare the orchestral situations in the different parts of the country. The orchestral patrons were the guests of Mr. Mackay, at his home, 3 East Seventy-fifth Street, at a dinner and reception. The managers were tendered a dinner at the Waldorf-Astoria by the New York Philharmonic Society. After the dinner the managers went to Mr. Mackay's reception.

At both dinners there was discussion of the various problems confronting the orchestras and methods of solving them. The question of the annual deficits, which last year amounted to \$1,250,000 for the thirteen orchestras in the United States, on an expenditure of \$5,000,000, was considered.

Each orchestra manager explained the conduct of his organization in an attempt to help the other solve his problem. The relations between the symphony orchestras and the labor unions were considered as well as ways of avoiding keen competition, between the orchestras, for the services of the men and the conductors and the consequent increase in salary. The development of the personnel of the orchestra and a plan by which an occasional exchange of scores from the orchestra libraries might be effected were also considered.

The backers of the orchestras and their representatives who came to New York for the conference at Mr. Mackay's were Henry Harkness Flagler, who makes up the deficit of the New York Symphony Society; Alexander Van Kesselaer and William J. Turner, representing Edward Bok, principal guarantor of the Philadelphia Orchestra Association; Charles H. Hamill of the Orchestral Association, Chicago; Mrs. Adela Prentiss Hughes, representing John L. Severance of the Cleveland Orchestra; Mrs. Caroline A. Smith, representing W. A. Clark, Jr., of the Los Angeles Philharmonic; William H. Murphy of the Detroit Symphony Society; Louis T. More, representing Mrs. Charles P. Taft of the Cincinnati Orchestra; Elbert L. Carpenter of the Orchestral Association, Minneapolis; George Todd, representing George Eastman of the Rochester Symphony Society; Melville Clark of the Syracuse Symphony Orchestra and Frederic A. Juillard, Otto H. Kahn and Marshall Field of the Philharmonic Society of New York.

At the managers' dinner on Saturday evening, which was followed by a conference on Monday afternoon, those present were Mrs. Adela Prentiss Hughes, Cleveland; W. E. Walters, Detroit; Mrs. Caroline A. Smith, Los Angeles; Mrs. Jessie W. Darby, Cincinnati.

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NEW YORK CHEERS AMAZING SCORE BY IGOR STRAVINSKY

"Le Sacre du Printemps" Has Belated Premiere by Boston Symphony Under Monteux—Week-end Brings Novelties by American Composers, Bernard Rogers and Howard H. Hanson—Mengelberg Returns—Damrosch Ends Beethoven Series

STRAVINSKY'S "Le Sacre du Printemps," or "The Rite of Spring," had its first performance in New York last week. Played by the Boston Symphony, under Pierre Monteux, in Carnegie Hall, on Thursday night, its belated introduction to one of the chief music centers of the world will be written down as an outstanding event of the present season.

The much discussed modern score came in a full week of orchestral activity, a week which brought hearings of two American novelties: Bernard

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Photo by Hixon-Newman Studio

ARTHUR MIDDLETON

American Baritone, Formerly of the Metropolitan Opera Company, Who Is Again Fulfiling Engagements from Coast to Coast This Season on an Extensive Recital Tour. (See Page 11)

Cyrus H. K. Curtis Endows Big Music Fund and School for Philadelphia

PHILADELPHIA, Feb. 2.—Philadelphia will have a splendidly equipped and lavishly endowed conservatory in the new Curtis Institute of Music, which has been munificently endowed by Cyrus H. K. Curtis, prominent publisher.

The Curtis Foundation, recently established, has provided for the Institute in such manner as to permit it to take over the successful and growing conservatory department of the Settlement Music School. The latter was founded in 1908 to spread musical knowledge along the lines of settlement work by Mrs. Edward W. Bok, in memory of her mother, the late Louisa Knapp Curtis, first wife of Mr. Curtis, owner of the *Saturday Evening Post*, the *Ladies' Home Journal*, the *Country Gentleman*, the *Philadelphia Public Ledger* and *Evening Ledger* and the *New York Evening Post*.

John Grolle, formerly of the Philadelphia Orchestra and director of the

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Siegfried Wagner Leads Baltimore Symphony in Works by His Father

Also Presents Overtures to His Own Operas—Is Welcomed by Large Audience—Felix Salmond Makes Local Début in 'Cello Recital—Peabody Chorus Sings.

BALTIMORE, Feb. 3.—Siegfried Wagner, as guest conductor of the Baltimore Symphony Orchestra, made his bow at the Lyric Theater tonight before a very large audience which had come to pay homage to the son of a great musician.

His program included the Preludes to "Lohengrin," "Tristan," and "Meister-singer." Liszt was represented by "Les Preludes" and examples of Siegfried Wagner's own creative skill, the Prelude to "The Kingdom of the Black Swan" and the Overture to "Der Bärenhäuter" were played in authoritative style.

Felix Salmond, 'cellist, made his initial local appearance as soloist at the thirteenth Peabody recital on Friday afternoon, Feb. 1. The audience found much to admire in the reposeful playing of this artist, in the singing quality of his tone and the elegance of his interpretations. Fine musicianship marked the entire program which included the Beethoven Sonata, in A, a

group of early classics, two movements of the Chopin Sonata and a brilliant Serenade by Glazounoff. Three effective extras were given. Frank Sheridan was a very able accompanist.

The Peabody Conservatory Chorus, Harold Randolph, conductor, was heard Jan. 31, in a program which included works by Bach, Purcell, Di Lasse and Arne, and some modern Russian compositions. Tcherenpina's "Oleg's Men" and Tanieieff's "Sunrise" were sung with vivid vocal effects. A Fantasy on a Russian Theme, for chorus, with obbligati for two violins and piano, by Samuel Richard Gaines, was atmospheric and unusually interesting. Durward Bowersox and Morris Berenson supplied the violin parts with tasteful shading. The violinists were also heard in the slow movement from the Bach D Minor Concerto, to an admirable piano accompaniment by Virginia Blackhead. Florence Frantz presented a group of Chopin pieces with pianistic skill. The accompaniments to the choral number were ably given by Virginia Blackhead.

Michigan Federation Establishes Scholarship Fund to Aid Students

ANN ARBOR, MICH., Feb. 2.—Among the new projects decided upon at the midwinter meeting of the State Board of the Michigan Federation of Music Clubs—Mrs. E. J. Ottaway, president—at the Michigan Union Building on Jan. 22, was the establishment of a scholarship fund for the assistance of students. This money will be available as a loan without interest to any music student in Michigan who will make written application to the scholarship committee, and is adjudged worthy of this help.

The education department, of which Mrs. Gordon Kingsbury is chairman, advocated the adoption of the new course of study sponsored by the National Federation for music clubs and study groups. It also reported increasing cooperation on the part of public libraries in music education projects. The publicity chairman, Mrs. Frank W. Coolidge, announced that new weekly music sections had been established in several newspapers.

Remarkable progress was reported by the extension department, Mrs. Arthur B. Walker, chairman, in the work of the

junior and juvenile clubs throughout the State. Seven new clubs have recently joined the Federation.

The roll-call showed that delegates were present from Detroit, Port Huron, Ann Arbor, Kalamazoo, Flint, Mount Clemens, Coldwater, Bay City, Wayne, Pontiac, Marquette, Capao, Dexter and Grand Rapids. All present were guests of the University Musical Society at a concert given by the Detroit Symphony, with Arthur Shattuck as piano soloist.

Bill in Senate to Present Washington Site for National Conservatory

WASHINGTON, Feb. 6.—Senator McKinley of Illinois has introduced in the Senate a bill to provide a site on public ground in Washington for the erection of a building for the National Conservatory of Music of America. The measure is identical with one introduced in the House several weeks ago. The institution asking for the site was chartered by Congress. The bill is in the hands of the Senate Committee on Public Buildings and Grounds.

A. T. M.

Petitions Congress in Favor of Department of Education

WASHINGTON, Feb. 6.—Senator Capper of Kansas, has presented in the Senate a resolution in the shape of a petition from the American Association of University Women of Emporia, Kan., favoring the enactment of legislation creating a department of education. The petition was sent to the Senate Committee on Education and Labor.

A. T. MARKS.

Frederick Stock Breaks Wrist

CHICAGO, Feb. 2.—An X-ray photograph of Frederick Stock's right arm shows that the conductor of the Chicago Symphony has broken one of the bones of his wrist. He suffered an accident to his arm while in Philadelphia recently as guest conductor of the Philadelphia Orchestra, and it was thought at that time that he had merely strained the muscles. He conducted the Chicago Symphony on his return, but used his left hand almost entirely.

Minneapolis Symphony Plans Spring Tour to Include New York

MINNEAPOLIS, Feb. 2.—The Minneapolis Symphony, conducted by Henri Verbrugghen, will play in the Winnipeg Festival to be held on March 10, 11 and 12, and will leave on March 31 for a spring tour of seven weeks which will include appearances in Chicago, Pittsburgh, New York, the Southeast as far

as Jacksonville, Fla., thence across to New Orleans and Houston, thence up through Texas, Oklahoma, Kansas, Nebraska, South Dakota and Iowa. Arthur J. Gaines, associate manager of the orchestra, who has charge of all the touring, announces that practically all the dates for this tour have been filled, and that bookings are now being arranged for next season. The midwinter tour of the orchestra is scheduled to begin next week in Hibbing, Minn., and will include appearances in nine cities, closing at Iowa City, Iowa, on Feb. 11. The orchestra was booked to appear in the annual concert series of the Kansas City Orchestral Association on Feb. 7, and under the auspices of the Tuesday Musical Club of Omaha, Neb., on Feb. 6. Other engagements are Webster City, Iowa; Ames, Iowa; at the State College, Grinnell College at Grinnell, Iowa; Penn College, Oskaloosa, Iowa, and at the University of Iowa at Iowa City. A matinee will be given on the afternoon of Feb. 10 in Marshalltown, Iowa.

METROPOLITAN MAY ADD 'PELLEAS' TO REPERTOIRE

Gatti-Casazza "Seriously Considering" Debussy Work for Production Next Season

It became known last week that the Metropolitan is seriously considering adding Debussy's "Pelléas et Mélisande" to its repertoire next season, although no definite announcement of Mr. Gatti-Casazza's intention in the matter will be made until after the closing of the present season in April.

Ever since the discontinuing of the Hammerstein opera in 1910 there has been a demand on the part of music-lovers that the work be included in the Metropolitan repertoire, but Mr. Gatti is said to have hesitated on the ground of its being too intimate a work for so large a house. The success, however, of "Cosi Fan Tutte" upon an inner stage may have caused Mr. Gatti to reconsider his decision.

W. J. Guard, of the Metropolitan's publicity bureau, when asked about the rumor, said that nothing was definitely decided, but that Mr. Gatti had the opera under serious consideration and that if it were done it would probably be under the baton of Louis Hasselmans.

De Bruce Becomes New York Manager

Robert De Bruce, well known in the musical field, formerly manager of the Detroit Symphony, will enter the managerial field in New York. One of Mr. De Bruce's enterprises will be a series of concerts at the National Theater.

"Pilgrims' Chorus" Mr. Wilson's Favorite Work

WASHINGTON, Feb. 6.—Former President Wilson was a lover of music and took great delight in hearing records of his favorite works played on the phonograph in his home at 2340 S Street, N. W. He was extremely fond of the "Pilgrims' Chorus" from "Tannhäuser."

A. T. M.

URGE MUSIC FOR SCHOOL SUBJECT IN CALIFORNIA

Supervisors and Teachers in Sacramento Conference Recommend Inclusion in High and Elementary Schools' Curriculum—Suggest Plan to Increase Music Training in Universities and Colleges

SACRAMENTO, CAL., Feb. 2.—Important resolutions emphasizing the necessity for the recognition of music in the curriculum of the public schools of this State, and recommending measures to give effect to this policy, were adopted at the conference of the supervisors and teachers of music in the State of California, held in Sacramento at the State Capitol on Jan. 10, 11 and 12.

These resolutions, drawn up by a committee and adopted by the conference, included the following:

Whereas this conference wishes to go on record as favoring constructive educational policies and desires earnestly to cooperate with the Department of Education in carrying out these policies, therefore be it resolved—

First, that for the elementary schools we recommend—that the State Department of Education be urged to duly recognize music in the curriculum, and that the Commissioner of Elementary Schools be requested to name a committee to study the content and graduation of music courses for the elementary school and make recommendations for the same.

Second, that for the Junior High Schools we recommend—(a) That daily recitations in music be required at least in the seventh and eighth grades; (b) That when groups larger than those handled by teachers of academic subjects are deemed advisable more than one teacher be assigned to the class; (c) That the State Board of Education formally recognize the value of individual and class instruction in piano, in band and orchestra instruments, preferably during school hours.

Third, that for the Senior High Schools we recommend—(a) That music be included in the list of subjects which may be elected as a major. In addition, we recommend to the academic council of the University of California that a music major in the High School be recognized as an entrance requirement for matriculation at the University; (b) That we also request the State Board of Education to eliminate the list of books for pianoforte study, inasmuch as a sufficient number of graded courses has not yet been compiled, and that we go on record as endorsing the course compiled by the California Music Teachers' Association.

We also recommend—

(a) That the minimum requirement

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Forecast Permanent Opera in Civic Series Announced for Philadelphia

PHILADELPHIA, Feb. 3.—The Philadelphia Civic Opera Company, in the first announcement of its initial productions next month, has forecast a permanent opera season featuring well-known artists. Marguerita Sylva, mezzo-soprano; Helen Stanley, soprano; Marta Wittowska, contralto; Marie Wilkins, soprano; Henri Scott, basso, and Riccardo Martin, tenor, are some of the artists whose engagement has been announced. Alexander Smallens, formerly of the staff of conductors of the Chicago Opera, arrived in town last Thursday and has taken charge of the final rehearsals.

The Civic Opera Company, of which Mrs. Henry Tracy is president, was formed last spring on the basis of the Philadelphia Operatic Society. The latter organization voluntarily disbanded its semi-professional performances, after sixteen years of excellent

achievement, in order to promote the establishment of a permanent local opera. The chorus, taken over from the Operatic Society, consists of nearly 100 skilled singers, and its members have been rehearsing diligently since fall.

"Carmen," "Cavalleria Rusticana" and "Aida" will comprise the first week's repertoire. Elizabeth Hood Latta, former president of the State Federation of Music Clubs, and now president of the Matinée Musical Club, will sing the part of *Mama Lucia* in "Cavalleria." J. Burnett Holland, of this city, will sing the rôle of the *King* in "Aida." The casts will also include Sara Murphy, Alfredo Valenti, Helen Botright, Anthony Mazzeo, Veronica Sweigart and Theodore Bayer. A feature of the Civic Opera will be the opportunity given talented members of the chorus to sing rôles for which they are fitted. The orchestra will be composed of members of the Philadelphia Orchestra.

W. R. MURPHY.

Harden Suggests Germany Pay Her American Debt with Opera

MAXIMILIAN HARDEN, German publicist, suggests that the Central European Republic pay her debt to the United States with an exportation of Handel's operas. Writing in a special radio dispatch to the New York World, Harden tells of visiting the university town of Göttingen, the scene of notable revivals of Handel's operas in the last few years. He here witnessed productions of "Julius Caesar" and "Rodelinda," with which he was enormously impressed. "While General Dawes and other members of the reparations committees of experts are studying German finances," he says, "the writer has been worrying about when an opportunity would present itself to exhibit Germany's gratitude to America by some better means than soon forgotten words." He concludes: "In order to achieve its completest effect, Handel's works demand the most beautiful and highly trained voices. Where can these be found today if not in America? Here is a possibility for Germany to discharge part of her debt to American idealism."

Orchestral Maecenases Take Counsel in New York



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nati; Louis Mattsen, assistant to George Engles of the New York Symphony; Dino Baldini, assistant manager of the Philadelphia Orchestra, and Arthur Judson and Edward Porter of the New York Philharmonic Society. The orchestras not represented at the conference were the Boston Symphony, the New York State Symphony, the St. Louis Symphony and the San Francisco Symphony.

W. H. Brennan, who was in New York on Saturday afternoon for the Carnegie Hall concert of the Boston Symphony, of which he is manager, returned to Boston before the conference. Judge Frederick P. Cabot, the principal backer of the Boston Symphony since the death of Major Henry Lee Higginson, was invited to Mr. Mackay's dinner, but did not attend or send a representative, because, it was said, the problems of the Boston Symphony are somewhat different from those of the other orchestras, since it works under an open-shop system. The other orchestras are all anxious to make amicable arrangements with the unions which will not involve an exorbitant wage scale. Territorial differences in salaries make co-operation in this difficult. The difference in the minimum wage paid in various parts of the country and the regulation of a salary standard for orchestral players were considered at the conference.

Reduction of Budgets

In the majority of the orchestras most of the deficit is paid by one person; some of the orchestras have endowment funds and a group of patrons, others are supported by a large number of citizens, each contributing a comparatively small amount. The budgets can be reduced, the managers agreed, by co-operation and study of how each organization is attempting to solve its individual problem. Competitive bidding by the orchestras for men and conductors increases the wage standard and the deficit.

The average annual deficits of the orchestras are \$100,000. In the New York Symphony it is paid by a single guarantor, Henry Harkness Flagler, who has paid the deficits of the orchestra for the last ten years. Mr. Flagler was called upon to pay \$250,000 the year that the New York Symphony made its European tour. The Philharmonic Orchestra, which has absorbed the National Symphony, the City Symphony and this year has joined in a co-operative program with Mrs. E. H. Harriman's American Orchestral Society, has a board of directors of wealthy men, including Clarence H. Mackay, Frederic Juilliard, Otto H. Kahn and Marshall Field, who make

up the orchestra's deficit. The State Symphony is also backed by a group of prominent citizens, who divide the expenses.

The Philadelphia Orchestra conducted a campaign two years ago for an endowment fund for the orchestra, and raised the money almost entirely by popular subscription. The largest contributor to its fund at that time was Edward Bok, who is said to have given \$100,000 and who now is president of the Orchestra Association and probably the biggest guarantor of the orchestra.

Bostonians' Deficit \$95,000

This year's deficit of the Boston Symphony, amounting to \$95,000, has been raised by about 500 persons, although the members of the Board of Directors, headed by Judge Frederick P. Cabot, are the principal donors. The Chicago Symphony, of which Charles H. Hamill is the president, is also supported in large part by popular subscription. The Cleveland Orchestra has a small group of backers who pay most of the deficit and a larger number of other subscribers who make up the rest. The Detroit Symphony is supported in much the same manner. The Los Angeles Philharmonic is supported by W. A. Clark, Jr.; the Minneapolis Orchestra by Elbert L. Carpenter, the Rochester Philharmonic by George Eastman and the Cincinnati Symphony by Mrs. Charles P. Taft.

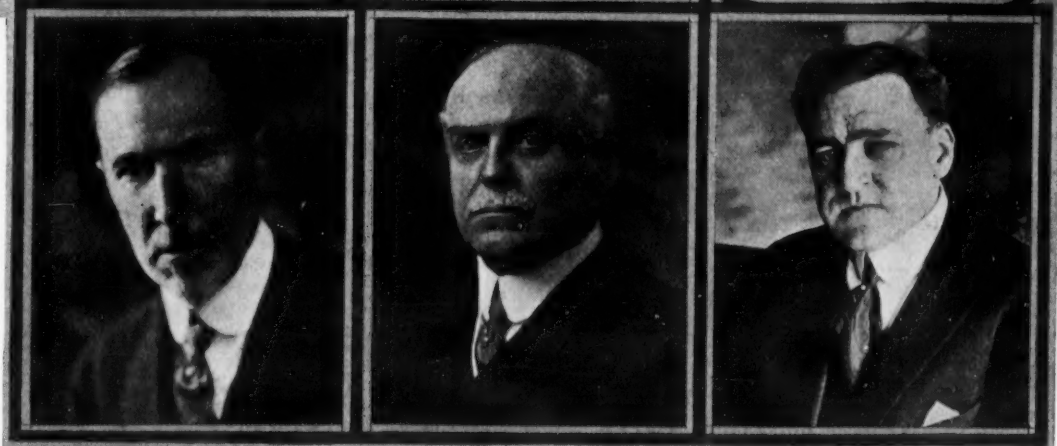
The St. Louis Symphony has for its principal backer John Fowler and a group of wealthy citizens contribute the rest. The San Francisco Orchestra launched a drive for funds last year to pay its deficit and the Syracuse Orchestra has popular support.

Managers of orchestras in different parts of the country find that, although they all have similar problems, they vary in relative importance in the several organizations.

Deficit the Great Problem

George Engles, manager of the New York Symphony, believes that the most important problem of the orchestra is the deficit. "If we solve that we will solve all the other problems," he says. "The great difficulty, of course, is maintaining a high artistic standard and at the same time attempting to economize. We must reduce the budget without affecting the artistic standing of the orchestra. I think the problem of the unions and everything else would be solved by it."

Mrs. Jessie W. Darby, manager of the Cincinnati Symphony, thinks that the concrete problems under discussion avoid the main issue, the education of the pub-



Photos of Mackay and Flagler, Underwood; Kahn, International Film Service

Financial Backers of the Various Orchestras Who Were Invited to Participate in the Orchestral Conference Held in New York; Above, Left to Right, Clarence H. Mackay and Otto H. Kahn of the New York Philharmonic; George Eastman of the Rochester Philharmonic; Edward Bok of the Philadelphia Orchestra; John L. Severance of the Cleveland Orchestra, and Henry Harkness Flagler of the New York Symphony. Below, Left to Right, Elbert L. Carpenter of the Minneapolis Symphony; William H. Murphy of the Detroit Symphony, and W. A. Clark, Jr., of the Los Angeles Philharmonic

lic. "We try to present symphony concerts without creating an audience," she says. "Of course there is a deficit. No American business man would attempt to establish an organization without first creating a market. We must develop an appreciative audience. The discussion of problems of the deficit and the unions, it seems to me, starts from the wrong end. If they had a large and appreciative audience, there would be no deficit. There would be no problems."

Calls Union Issue Paramount

Mrs. Caroline A. Smith of the Los Angeles Philharmonic says that her orchestra has comparatively few difficulties, but that she believes the problem of the union is the most important issue before the managers. "In the Los Angeles Philharmonic we aren't really very

much concerned about the deficit. Mr. Clark expects us to be careful in our expenditures, but he pays the bills without question. You see, I am Mr. Clark's personal representative as well as the manager of the orchestra, so I have a pretty free rein. We have not had much difficulty with the union in Los Angeles. Next to the St. Louis Orchestra, I believe we have the lowest minimum in the country. We have a satisfactory, fair wage scale and not very much to complain about."

The conferences of the managers continued during the week more as a get-together meeting than a definite organization of the orchestras. The discussions, the managers said, have aided in the solution of the problems and in fostering a spirit of co-operation among the managers.

Plans of N. Y. Managers Promise Few New Foreign Artists for Next Season

ANNOUNCEMENTS from the managers' office of changes in, and additions to, the list of artists indicate that activities will be enlarged next year. There will not, however, be many new foreign artist-visitors. The only ones announced so far are Adela Verne, English pianist (Engles), Brailowsky, Russian pianist (Wolfsohn), Arno Segall, violinist (Daniel Mayer), and Leff Pouishneff, Russian pianist, and Elvira de Hidalgo, Spanish soprano (Hurok).

Lambert Murphy, tenor, formerly with the Wolfsohn Bureau, has gone over to Loudon Charlton. Sylvia Lent, violinist, and Luella Meluis, coloratura soprano, are two new artists added to the Charlton list, which includes Helen Stanley and Ethyl Hayden, sopranos; Mary Jordan, contralto; Edgar Schofield, baritone; Maria Carreras, Alfredo Casella, Ernest Hutcheson, Guiomar Novaes, John Powell and Ossip Gabrilowitsch, pianists; Georges Enesco and Samuel Gardner,

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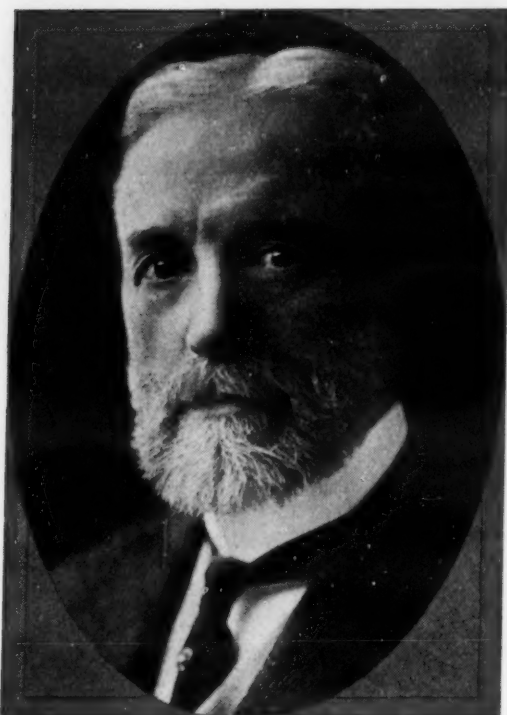


Photos of Engles, Pach Bros.; Mrs. Hughes, F. A. Smith; and Walter, Mishkin

Managers of the Symphony Orchestras Who Were Represented at the Conference in New York Last Week. From Left to Right: Arthur Judson of the New York Philharmonic, the Philadelphia Orchestra, and the Cincinnati Orchestra; Caroline A. Smith of the Los Angeles Philharmonic; George Engles of the New York Symphony; Arthur J. Gaines of the Minneapolis Symphony; Adella Prentiss Hughes of the Cleveland Orchestra, and William E. Walter of the Detroit Symphony

Curtis Endows Great Music School for Philadelphia

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Cyrus H. K. Curtis

Settlement Music School since its foundation, will be the director of the Curtis Institute of Music. Mr. Grolle has added many musicians of high rank to the faculty of the Settlement Music School and these will form the nucleus of the Institute's faculty. Negotiations are under way for the addition of a number of world famous artists.

Carl Flesch has been announced as head of the violin department, and Louis Svecenski, viola player of the now disbanded Kneisel Quartet, as professor of ensemble playing. The engagement of other celebrated musicians is said to await only the signing of final contracts.

The faculty will include also Michel Penha, solo cellist of the Philadelphia Orchestra; Frank Gittelsohn, violinist; Horatio Connell, baritone; George Boyle, pianist, formerly of the Peabody Institute, Baltimore; Samuel L. Laciari, critic of the Philadelphia *Evening Ledger*, as instructor in musical history, and several solo players, of the Philadelphia Orchestra, in the woodwind and brass sections.

The aim of the projectors of the Curtis Institute is to give Philadelphia a great musical institution comparable to the greatest of the German schools, the Saint Cecilia Academy of Rome, the state subventioned Conservatoire of France, the Eastman School of Music and similar American endowed institutions.

The new school will specialize both along musico-pedagogic and artist-pro-

ducing lines. Attention will be paid to training music teachers of genuine ability and culture, as well as to the development of solo talent and the education of orchestra players. Negotiations are under way to obtain suitable quarters in the center of the city until a permanent home can be erected. A site is already under consideration and building will begin soon. Though the institute will be endowed and will be directed to artistic and not commercial aims, it will be conducted upon a strictly professional basis and instruction will not be free.

The Settlement Music School, which occupies imposing quarters in a handsome building dedicated about ten years ago, will revert entirely to its original plan of musical missionary work. It will be conducted in close co-operation with the Curtis Institute.

No announcement has been made as to the sum of money with which the new Curtis Institute is endowed, but report places it in the millions. So far, also, no information has been given as to other possible donors of the Curtis Foundation.

AIMS RESOLUTION AT SPECULATORS

Representative Bloom Would End Practice—View of Concert Managers

WASHINGTON, D. C., Feb. 2.—Representative Sol. Bloom, of New York City, has introduced in the House of Representatives a resolution providing for the appointment of a select committee of members of the House to investigate the selling of theater tickets by theater owners and managers to speculators. Following is the text of the bill:

"WHEREAS the methods of selling tickets by the theaters and other public places of amusement throughout the country have caused the gouging of the interstate traveling public and have resulted in scandal, price-fixing, and unfair trade competition: Therefore be it

"Resolved, That the Speaker appoint a select committee, to consist of five members, to investigate the selling and distribution of theater tickets by the theatrical managers and owners of theaters, baseball clubs, and amusements of all kinds to the ticket speculators and ticket agencies of New York City, N. Y., and other cities throughout the country.

"The committee shall report its findings to the House not later than the first Monday in June, 1924, together with such recommendations for legislation as it deems proper. For the purposes of this resolution the committee is authorized to employ such stenographic and

clerical assistance, to meet at such times and places, to have such printing and binding done, and to make such expenditures, including expenditures for traveling, as it deems necessary. The committee is further authorized to sit during the sessions and recesses of the present Congress, to send for persons and papers, to administer oaths and affirmations, and to take testimony. The Speaker is authorized, upon the request of the committee, to issue subpoenas for such purposes, and the Sergeant at Arms of the House is directed to serve the subpoenas. All expenses of the committee incurred under this resolution shall be paid out of the contingent fund of the House on vouchers authorized by the committee, signed by the chairman thereof, and approved by the Committee on Accounts."

The resolution was referred to the House Committee on Rules. A. T. M.

When questioned as to the attitude the concert managers would adopt toward the Bloom resolution, George Engles said: "I think they will welcome it. There is almost no speculation in concert tickets. The sale is almost entirely from the box office. There are very few artists who are popular enough to warrant speculation. It can't be done on a large scale and it isn't profitable. But concert managers go to the theater, and as part of the great public I think they would be glad to see an end put to the speculating. They suffer from it as much as any one else."

Brevities and Oddities in the Week's News

VIENNA welcomed back her old gaiety in an opera festival, held with permission of the Chancellor, according to a dispatch to the New York *Herald*. The sale of boxes for \$168, the fact that \$7 was the lowest admission fee, and the high price of champagne were evidences of Vienna's return to the world of fun and frolic.

Senator Dunnigan of the Bronx has introduced a bill in the New York State Legislature to put all speculators and ticket agencies out of business. The other measures introduced this session dealing with this subject allow the speculators to live, but regulate the fee they may charge.

A radio benefit, claimed to be the first in history, was given in Pittsburgh last week for the American Quaker Relief of Starving Children in Germany. The American Society of Composers, Authors and Publishers decided to forget its fight with the radio companies and gave permission for the broadcasting of its copyright songs.

Complaining that many radio apparatus stores and phonograph shops sometimes disturb the peace of the streets of New York, Martin J. Healy has introduced an ordinance in the Board of Aldermen to prevent the installation of "any mechanical musical device" that shall cause persons to gather on the pavements.

British Radio Fans to Receive Concerts Broadcast from U. S.

If negotiations are successful between the British Broadcasting Company and similar organizations in this country, British radio fans may soon be able to listen-in on concerts broadcast from this side of the Atlantic, according to a copyrighted dispatch in the New York *Times*. Relay stations are being established in Liverpool, Edinburgh and other parts of the country, and in the near future it will be a matter of choice whether listeners-in hear British or American concerts.

Fourth Bill Introduced in Congress to Abolish Railroad Surcharges

WASHINGTON, Feb. 6.—Congress, up to this writing, has received four bills for the prevention of the collection of surcharges on Pullman and parlor car fares by the railroads. The fourth measure for this purpose has been introduced by Representative Oldfield of Arkansas. The bill, with others of the same tenor, was referred to the House Committee on Interstate and Foreign Commerce.

A. T. M.

Introduces Bill to Compel Issuance of Interchangeable Mileage

WASHINGTON, Feb. 6.—Representative Wolff of Missouri has introduced a bill in the House of Representatives author-

izing and directing the Interstate Commerce Commission to establish a system of interchangeable mileage books to be sold at a reduced price. The books will be for 1000 and 2000 miles each, and the price at which they would be sold, according to the terms of the bill, is 20 per cent below regular passenger fares.

A. T. M.

Managers of Connecticut Motion-Picture Houses to Fight Tax

WATERBURY, CONN., Feb. 3.—An organization to be known as the Northwest District Association of Picture Theater Managers, consisting of representatives of nearly every motion picture theater in the northwestern section of the State, was formed here this week for the purpose of fighting for the elimination of the national amusement taxes. Nicholas Jamele was elected chairman, and A. Pentino, secretary.

César Thomson to Play in New York

César Thomson, noted Belgian violinist and pedagogue, who is teaching this season at the Ithaca Conservatory of Music, will give his first recital in New York in many years in Aeolian Hall on the evening of March 24. Mr. Thomson is now in his sixty-seventh year and for half a century has maintained his place among the foremost violinists, having won his first reputation as an exponent of Paganini.

N. Y. Managers Book

Few European Artists

[Continued from page 3]

violinists; Maurice Dambois, 'cellist; the Flonzaley Quartet, now entering upon its twentieth season under this management, and the special attraction of Dora de Phillippe in her "Musical Journey for Old and Young."

Evans & Salter will retain on their list Marguerite D'Alvarez, contralto; Josef Lhevinne, pianist, and Tito Schipa, tenor. Amelita Galli-Curci, who is also under their management, will make her first European tour next season and will not be heard in concert in the United States.

Jascha Heifetz, whose name was not included in the next season's preliminary list issued by the Wolfsohn Bureau, will remain under this management, it is said, if he is in America next year. Mr. Heifetz's plans are not yet fully developed, but he may go to Europe next season to study and work.

Concert Management Arthur Judson announces that the New York String Quartet will be under its exclusive management next season. The members are Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cello.

R. E. Johnston will add to his list next season Armand Tokatyan, tenor, of the Metropolitan Opera, and Eddy Brown, violinist, who has been abroad for some time. Ferenc Vecsey, violinist, who was under the Johnson management this season, will not be in America next year. Otherwise the list remains unchanged.

SOKOLOFF TO VISIT LONDON

Beryl Rubinstein Soloist with Cleveland Orchestra

CLEVELAND, Feb. 2.—Returning from its eastern tour, the Cleveland Orchestra was enthusiastically welcomed by an unusually large audience in its tenth symphony program in Masonic Hall on Thursday night. The symphony was Beethoven's Seventh, played with brilliant success. Beryl Rubinstein, pianist, was soloist in Chopin's E Minor Piano Concerto and was recalled many times. Strauss' "Death and Transfiguration" concluded the program.

Mr. Sokoloff, the conductor, left immediately after the concert for New York to sail for London on the *Majestic*. He will conduct the London Symphony Orchestra in Queen's Hall, on Feb. 13. This will be Mr. Sokoloff's fifth appearance with the London Symphony in three consecutive years. While he is absent during the month of February, the symphony concerts of the Cleveland Orchestra will be conducted by Arthur Shepherd, Ernst von Dohnanyi and Georges Enesco.

Theodore Thomas' Conductor's Stand Presented to the Town Hall

Mrs. Theodore Thomas, widow of the eminent conductor, has presented his conductor's stand to the Town Hall. The stand was originally given to Mr. Thomas by the Philharmonic Society, of which he was conductor from 1879 to 1891, and Mrs. Thomas is anxious to have it preserved in an edifice which will be permanent. A memorial chair has already been placed in the hall in honor of the conductor.

Bruno Walter to Lead Symphony in First Program of Series

Bruno Walter, who conducted three concerts of the New York Symphony last season, will begin his term of five weeks as guest conductor of that organization in a concert in Aeolian Hall on the afternoon of Feb. 10. Mr. Walter has chosen a work by Handel, Haydn's Symphony No. 12 and Beethoven's "Eroica" Symphony, No. 3.

Los Angeles Philharmonic on Tour

RIVERSIDE, CAL., Feb. 2.—The Tuesday Musical Club presented the Los Angeles Philharmonic Orchestra, Walter H. Rothwell, director, with the concertmaster, Sylvian Noack, as soloist, recently. The program comprised Schubert's "Unfinished" Symphony, Mendelssohn's Violin Concerto, the Prelude and "Love-Death" from "Tristan," four Flemish folk-songs orchestrated by De Greef, and the Tchaikovsky "Italian Caprice." Every seat in the Loring Theater was sold. Preceding the orchestral concert Gertrude Ross of Los Angeles, composer, gave a lecture on the program.

C. H. MARSH.

From Standees' Line to Metropolitan Stage



Mario Chamlee's Climb to Operatic Heights a Tale of Hardships Pluckily Overcome—The Musical Buck Private Who Knew Pershing—Redeeming a Promise Made to Chairman of America's Great Opera House

By Hal Crain

ARECENTLY published article on physiognomy describes the musician type as having a receding chin. Again, the exception proves the rule, for Mario Chamlee most certainly does not belong to that type! His twenty-six years did not find Mr. Chamlee a leading tenor of the Metropolitan Opera House through any inexplicable favor of fate. He was not a butcher, a baker or a candlestick-maker whose golden voice was suddenly discovered and placed in a more fitting setting. Indeed, Mario Chamlee might well be cited by suggestionists, psychologists and such as a brilliant exponent of their theories, for it is his will to achieve that has brought him to the prominent position which he holds in the musical world today.

Mr. Chamlee's operatic ventures did not begin when he landed at the Metropolitan, or even when he toured the country with Scotti's Opera Company. His first experience is now one of those skeletons which are kept securely locked in the closet and would probably remain there but for his subsequent success. Out in Los Angeles, his home city, young Mario was beginning to make quite a reputation for himself, and when Lombardi organized one of his numerous opera companies and engaged him for a ten weeks' tour, he really thought

Seven Portraits from the Gallery of the Popular American Tenor—1, Mr. Chamlee as He Appears in Street Dress; 2, Teaching His First Pupil the Ways of the Operatic World; 3, "Alfredo" in Verdi's "Traviata"; 4, "Turiddu" in Mascagni's "Cavalleria Rusticana"; 5, "Faust" in Boito's "Mefistofele"; 6, "Mario Cavaradossi" in Puccini's "Tosca," in Which He Made His Début at the Metropolitan; 7, "Des Grieux" in Massenet's "Manon"

the pinnacle of fame was within his grasp. But the veteran maestro soon came to the conclusion that his prospective star was a poor investment at \$40 a week, so young Chamlee found himself in Santa Barbara, out of a job and with only a week's salary in his pocket. He could stand the dismissal, he could see the company go on without him, but to return home and hear his parents and his eight brothers and sisters chorusing "I Told You So!"—Never!

So he resolved to stay in Santa Barbara and find something to do. However, at the end of twelve days his money was gone, he had found no work and he was a long ways from home. He might have walked back to Los Angeles, but he didn't! In his younger days he had developed quite a facility in evading the conductor when he wanted to go from one place to another, and this facility now stood him in good stead. But no one knew, not even his mother, exactly what happened, and had it not been for the encouragement of his teacher, Achille Alberti, and his own determination to win, he might not now be singing on the stage of the world's foremost opera house.

Joins Traveling Quartet

"You can't down a good man," he says, so he began to study harder than ever and soon became a member of a quartet that traveled throughout the Southwest, visiting the camps of the

soldiers who went to the border with Pershing. The Mexicans gave the General less trouble than the Germans did, so he found time to get acquainted with the singers, especially, Chamlee, whom he liked not only for his manly qualities, but also because he was a tenor, which he hopes to be in his next incarnation, he says.

Then came the war, and Chamlee, a volunteer, was made a third class musician and assigned to the drums. He soon became a member of the Argonne Players and excited both the wonder and the curiosity of his colleagues by stating that he "knew Pershing." "Without exactly doubting me, they all thought I was exaggerating the facts considerably," said Mr. Chamlee. "I told them to wait and see and I would show them if I did not know the General. Sure enough, one day Pershing visited our front and came to see our show. I spied him well down to the front and stationed two of the doubting Thomases at either side of the stage so they could see if he did not recognize me when I went out for my number. As soon as I came out he looked up and recognized me, fully vindicating my statement that I knew him. But I was hardly prepared for what followed. He sent for me and as I approached him, surrounded by many officers of high rank, and saluted, he immediately gave the command, 'At ease,' an order which took the whole camp by the ears and made of me a little god on tin wheels."

Returning to America with the Argonne Players at the close of the war, Mr. Chamlee and his sergeant called on several prominent persons seeking patronage for a New York concert. When they arrived at Otto Kahn's office, the sergeant proudly told Mr. Kahn that his companion should be singing at the Metropolitan. "So you sing, do you," asked Mr. Kahn, and the young soldier replied that he did and would be very happy to sing at the opera house some day. "Well," said Mr. Kahn, "lots of people would like to sing at the Metropolitan," whereupon young Chamlee replied that he really meant what he said and that he would sing there sometime! But his opportunity to remind Mr. Kahn of the episode did not come until after he had been a favorite with opera-goers for two seasons. One night after he had sung particularly well and the audience had been very demonstrative, Mr. Kahn went back-stage to compliment the singer on his performance, and was very much surprised to learn that Chamlee was none other than the doughty little soldier who dared to assert that he "meant to sing at the Metropolitan."

The fact of the matter is that Mario Chamlee had long before made up his mind that he would enter the Metropolitan by the stage door. When he first reached New York at seven o'clock one evening, en route for France, he squeezed into the line of standees and

[Continued on page 30]

Stravinsky's "Sacre du Printemps" Thrills N. Y. Audience

[Continued from page 1]

Rogers' Prelude to "The Faithful," and Howard H. Hanson's Symbolic Poem, "North and West." The first was played by State Symphony under Josef Stransky; the second by the New York Symphony with the composer conducting.

The week was also notable for the return of Willem Mengelberg to the helm of the New York Philharmonic and the conclusion of the Symphony Society's series of Beethoven concerts, the Ninth Symphony being presented with aid from the New York Oratorio Society. On Sunday afternoon Mr. Damrosch made his last appearance for five weeks. Bruno Walter will conduct the New York Symphony in the interim.

Stravinsky's Masterpiece

When Igor Stravinsky's "Le Sacre du Printemps" was produced by the Diaghileff Ballet in Paris on May 29, 1913, it threw the audience into turmoil. There were cheers, certainly, but the opposition was violent. Hisses mingled with howls of derision, and for a time it seemed that a riot would break out.

If the music in concert form aroused any undue antipathies in New York last week, they were not permitted to become apparent. After the first part, the applause was enthusiastic, although some hearers remained silent and one or two left the hall. There was another demonstration after the second part, and a large section of the audience, plainly moved by the extraordinary score and its superb performance, remained to recall Mr. Monteux again and again. Finally the demonstration took a vocal turn, cheers ringing out for the conductor and his men.

It is scarcely likely that this long delayed New York premiere will be followed by such vigorous discussion as the composition provoked after the first performances in Paris and London. The world is so full of a number of things, and when its wonders age, by the passage of a decade, they are more readily acceptable, even though they possess a quality which holds its own against the years.

Numerous adventures in atonalism, the more or less pertinent meanderings from diatonic paths, have prepared us for "Le Sacre du Printemps," although we may never cease to be amazed by its cleverness. For all its astounding intricacies, much of it is simple to the ear. We have had nightmares in the jungles of chromaticism, mad dreams into which no semblance of order can be brought by the wildest stretch of imagination, but this Stravinsky score means something. It means a good deal if we follow the story of the choreographic plan to which it was originally allied, but, more than this, it is a poem of elemental force, of primitive vigor, that invites the mind to contemplation of first things. It is a work of great genius, a pulsing thing of cold passion, a masterpiece that blazes with the white light of a dawn that saw the shaping of a world. Its creator has gone back through the ages and brought to us his own intimations of immortality, not of man but of nature and its life force, and he gives them to us in a flaming

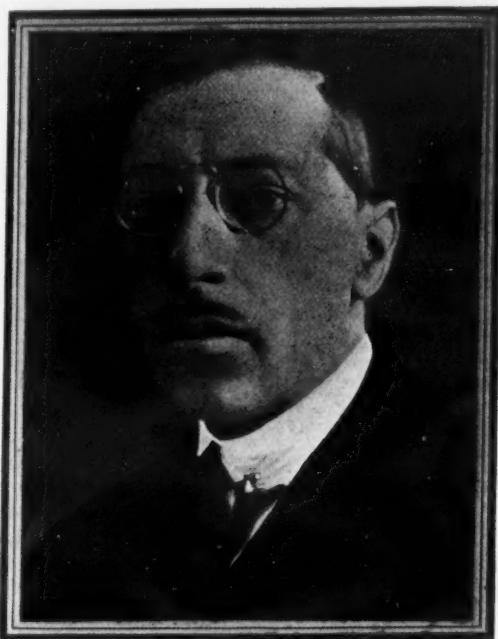
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Igor Stravinsky, Whose "Le Sacre du Printemps" Was Played in New York for the First Time Last Week

ode, written in tone. It is physical, but of the earth, not of man.

Music of Poignant Beauty

Repeated hearings will no doubt bring new reactions to music that is overwhelming when one listens to it for the first time. The mind is no doubt influenced by the scenes of theater with which it has been associated. When it was first played the accompanying ballet was devised by Nijinsky and mounted by Diaghileff with décor and costumes according to designs by Nicolas Roerich. One follows it then, remembering the incidents of the ballet outlined by Philip Hale in his program note.

The first part, entitled "The Adoration of the Earth," has a slow introduction which, commentators tell us, deals with the "mystery of the physical world in spring." Here, it is said, Stravinsky mistrusted the facile expressiveness of the strings and went to the woodwinds for a dryness to convey "a more austere expression of truth." The opening melody is of poignant beauty, but soon the curtain rises and we have the "Dances of the Youths and Maidens." The strings loudly mark the stamping of feet, and later there comes a dance tune sounded by the flutes. Muted trumpets intone a fragment of folk-music, common material of the Russian composers, and it shines like a familiar thread in a strange fabric. After a mock abduction, this folk-theme forms the basis of the Spring Rounds, although it is less easily recognizable in the transformation.

There follows a section descriptive of the games of rival towns, and then enters the white-haired celebrant who has come to consecrate the ground. After the ceremony there is a sacred dance, and the climax of the first part is reached with a rhythmic outburst of sound.

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The name of "The Sacrifice" is given to the second part and this has an introduction sometimes called "The Pagan Night." Edwin Evans, in a lecture given prior to the first performance of the ballet in London in 1913 described this prelude as being "gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence." Its deep sadness is "physical, not sentimental." It is highly objective music, but it finds richness in wonderful scoring. The melancholy voices of muted trumpets are heard. Here are the helpless creatures plaintive in their woe.

We are in the "Mystic Circle of the Adolescents" and the maidens dance. The vernal resurrection calls for sacrifice, and the victim is chosen. She is glorified, and there is more ritual in the Evocation of Ancestors. Then, the act of sacrifice begins. The victim must dance until she falls dead.

Climax Is Overwhelming

The stupendous, exciting music of the finale is unparalleled. It is this, more than any other part of the score, that



Howard H. Hanson, American Composer and Rome Fellow Whose "North and West" Was Produced by the New York Symphony on Sunday

overwhelms the listener. Perhaps the first thought that strikes the musician, when it is over, is one of admiration for the genius that could commit to paper this orgy of sound with its contrapuntal rhythms; its frenzied, dissonant clashes. It is a colossal feat, a tone picture of startling vigor, and no analysis in words can give any impression of its effect. Every few measures the beat changes, sometimes the marked rhythm holds for but one bar of the score. It is 5-16, then 3-16, then 4-16, and 5-16 again, and the bass drum and tympani are beating against one another, hurrying on feverishly to the last frenzy of the work. So is this Spring of the early world consecrated.

Such a portrayal of volcanic energy is too big for any choreographic plan. One feels that its association with the theater is merely accidental, and one can understand those who would seek in it more than the ballet suggests. "Life is energy," wrote Edith Sitwell, "and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness." This poet sees in "The Rite of Spring" a portrayal of the beginning of energy, "the enormous and terrible shaping of the visible and invisible world through movement." Stravinsky is said to have claimed that the work is abstract music in all



Bernard Rogers, New York Composer. Whose Prelude to "The Faithful" Had Its Premiere on Sunday. Mr. Rogers Is a Member of "Musical America's" Staff

but name, and Mr. Hale quotes his statement in the *Révue Musicale*: "The embryo is a theme that came to me when I had completed the 'Fire Bird.' As this theme with that which followed was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal: objective, not descriptive construction."

Objective it certainly is. It knows nothing of emotions as they are ordinarily expressed in symphonic music. It deals with physical impulses apart from mere man. It is the birth of energy, and its primitive beats stir an echo in what is left to us of the primal core. The rhythms excite, bring driving flails to the imagination, and if we are unmoved emotionally, as we might say, it is because Stravinsky leads us to some remote peak and shows us a tidal energy that rocks mountains. We are safe, and we survey the cataclysm with a sense of safety from our isolated vantage point.

Stravinsky's peak is far removed from that eminence to which Scriabin lifts us with the vaulting rhapsodies of the "Poème de L'Extase." It is outside the boundaries of the world, and upon it the human emotions are stilled.

A Superb Performance

Why our conductors have neglected "Le Sacre du Printemps" for so many years, it is a little difficult to understand. It was performed for the first time in concert form in Paris on April 5, 1914, so it has been available for about ten years. Its intricacies are something to daunt the bravest heart, but audiences may have been considered more than orchestras. Leopold Stokowski adventured with it in Philadelphia two years ago, but strangely enough he did not bring it to New York.

When it is remembered that Mr. Monteux conducted the first ballet performances in Paris and London, and also the first concert performance in Paris, it is still more difficult to explain why he refrained so long from presenting it in America, but perhaps he was merely biding his time. Certainly, he has brought the Boston Symphony to a pitch of excellence that could scarcely be surpassed, and this performance of the Stravinsky score was the sort of thing to make orchestral history. New York had to wait a long time for "Le Sacre du Printemps," but the metropolis was fortunate in this first presentation. Mr. Monteux is an authority on the work and his orchestra played it superbly.

[Continued on page 26]

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The Peace Plan of Edward Bok of Philadelphia—How Nations Differ in Their Viewpoint—Artists Who Grow in Stature on the Stage—Serafin to Replace Moranzoni at the Met.—Growing Appreciation of Bachaus—How Puccini Seeks Inspiration—Our Multi-millionaires Showing Interest in Musicians and Artists—Galli-Curci Maintains Her Popularity—That Pueblo, Colo., Critic Still at It—Why Stransky May Return to Germany—Georgette Leblanc as "Le Dernier Cri" from Paris—Queenie Mario a Hit as "Juliette"—How Percy Hemus Appealed to the Tired Business Man—The Influence of Music in the Sick Room Illustrated

Dear MUSICAL AMERICA:

When we read of the frightful conditions which still prevail in Germany and Central Europe and that the musicians and music teachers there are suffering to a degree impossible to realize, it should cause us to take an intelligent interest in the effort made by Mr. Edward Bok of Philadelphia with his wonderful offer of \$100,000 as a prize for the best plan to bring about something like a sane readjustment of conditions in Europe.

When the plan was put out through the press, there was an immediate cry that it was propaganda in favor of the movement to force us into a League of Nations. Indeed, certain Senators at once undertook to examine Mr. Bok and his assistants to discover the people who were behind his offer and the real reason he had for making it.

Edward Bok is a type of man who came up from extreme poverty, for he landed a little boy in this country from Holland with his mother, brothers and sisters. They had no friends, couldn't speak English. Bok worked his way up, became editor of important publications, which, through his enterprise and skill he made successful, and now that he has retired from his editorial work, a very rich man, he desires to make some return for the opportunity this country gave him.

Thus we find that he has been the main contributor to sustaining the Philadelphia Orchestra, though it was not generally known. He, too, undertook and carried out successfully a plan by which a number of musical and other entertainments are given at the old Academy of Music in Philadelphia at a very modest price to provide intellectual entertainment for people of moderate means.

It is natural, of course, that he should have come under suspicion with regard to his offer for a plan for peace because the overwhelming majority of people, particularly politicians, whose whole life is devoted to their own selfish interests or that of their party, cannot conceive or even imagine a man doing anything of the kind. They came to the conclusion that there must be something sinister back of Bok's offer, which is not the case, for Mr. Bok testified that it is his own money which he offers as a

prize for the best plan for peace on earth.

With regard to the winning plan as published, I do not think much of it. It reminds me of the doctor who undertook to remove some pustules on a man's body without getting at the disease that produced the pustules.

The plan that is to get the award has this fatal defect, that it accepts conditions, endeavors to meet them and so does not go back to the source of the trouble.

Just so long as it is in the power of emperors, kings or ministers of state, or dictators to sit around a table with a few military and naval advisors and force nations to war, just so long we shall have war.

Until that situation is made impossible, there is no hope for the future.

It is not true that nations want to fight nations. It is the ambition, the greed, the blood-lust of their rulers that force them to war, and the best proof of this is that hundreds of thousands of those that were engaged in the last war did not know what they were fighting about. Did you know that when opportunity afforded the men in the opposing lines, they were often disposed to fraternize, though their officers threatened to shoot them if they did.

One of the reasons why it will be difficult to bring about universal peace is the entirely different viewpoint of the same situation taken by the people of different nationalities. Let me give you a couple of illustrations of what I mean.

Recently I read an account in one of our daily papers relating how a representative in Germany of the American Government, riding in his car, had been run into by a man who was on a bicycle and on the wrong side of the road. The man was seriously injured by the collision. The Americans promptly picked him up and took him to the hospital.

The case came up before the judge. What do you suppose happened after the Americans had told their story?

The judge said to the Americans: "If you were guiltless in this matter, how is it that you picked the man up and took him to the hospital?"

Here you see right away how the German judicial viewpoint is absolutely different from the viewpoint that would be taken by Americans or English.

Let me tell you another story to show you the French viewpoint. I take it from a book entitled "Yarns Without Riot," by Major Harding Cox, published in London. The author relates how M. Le Vicomte Sorigny, a distinguished member of the French Embassy, was present at the silver wedding celebration of an English Bishop.

The Viscount leaned over to his neighbor and asked in a whisper: "Tell me, mon cher, vot ees dis silvaire vedding vitch ve celebrate? I do not quite understand!"

"Oh," replied Forster Blythe, the Bishop's nephew, "don't you know? Why, my uncle, the Bishop, and my aunt have lived together for twenty-five years without ever having been separated and without an angry word having passed between them."

"Ah," exclaimed the diplomat heartily, a light breaking in upon his understanding, "and now 'e marry her? Br-ravo!"

There you have the viewpoint of a Frenchman of education and culture, an aristocrat, into whose head it had never entered that an English Bishop could possibly live with a lady for twenty-five years without being married to her without there being a riot.

Now, it is precisely here that one of the difficulties in the way of universal peace arises. It lies in the radical difference between the natures of nations. They do not see the same thing the same way, but perhaps they may get together through the aid of music, culture, when we begin to infuse into our children the idea of harmony, peace and co-operation, and thus we shall get something like a community of feeling. But what do we do? Tommy can barely stand on his legs before we put a helmet on his head, a sword at his side, and our idea of music is to furnish him with a drum.

When I had the pleasure of meeting that fine artist, Rosa Raisa of the Chicago Opera Company, in the hospitable home of Madame Viafora, I was astonished to find her a little bit of a thing with bright eyes, who greeted me with a charming smile of welcome. I was surprised because when I saw her here for the first time with the Chicago Opera Company she seemed to be nearly six foot high, which brings me to say that there

Viafora's Pen Studies of Celebrities



The Music of Richard Wagner Has Become So Much of a Household Word During Three Decades Throughout the Civilized World, That the Visit to America of His Son, Siegfried Wagner, Has Aroused Intense Interest. As Interpreter of His Father's Works, as Well as Those of His Grandfather, Liszt, and His Own Compositions, Mr. Wagner in His Projected Concerts with Leading Orchestras of the Country Will Feature the Music of "Three Generations." Viafora Has Sketched the Two Latter Representatives of This Illustrious Line

are many people on the stage, in opera or drama, who, when they represent a rôle, through their genius appear to be much bigger than they really are.

I was reminded of this when reading something Lawrence Gilman, the scholarly critic of the New York Tribune, wrote about Mengelberg, who has just returned to the Philharmonic following Van Hoogstraten.

Said Gilman: "Mengelberg comes briskly upon the stage, a stocky figure, short and sturdy—a little man in the physical sense of the term. He seems a rather jolly, Franz-Hals-like soul, a merry companion for a late supper, perhaps not unduly Calvinistic in his habits. He mounts the podium and begins to conduct, and then, if the music in hand is truly great music, music of sweeping passion and heroic stature, a strange and unaccountable thing begins to happen before your eyes. As the music grows, Mengelberg grows with it, until suddenly you are watching, listening to a towering figure, tornadic in energy, in momentum, in range—a personality of titanic strength and power. You would swear that the man is twelve feet tall—that he overhangs and dominates the orchestra, clutches it, swings it this way and that, as a Cyclops would crack a whip."

By the bye, after he got back to Holland, after his last season here, Mengelberg found that he had dislocated his shoulder. Perhaps you never thought that when a conductor is energetic that he is likely to overstrain the muscles of his arm or shoulder, but so it is. At any rate, Mengelberg found that he could do it and indeed had done it.

Serafin, who comes to the Metropolitan to replace Roberto Moranzoni, who leaves us, is known as one of the best Italian conductors in Europe and South America. He is now in his prime. He was assistant conductor when Gatti was at the Scala. He is youthful in appearance and is a very genial fellow, popular wherever he goes. He will start work with the Italian operas next fall.

Moranzoni has been with us ten years. He leaves with the good will of the management and certainly should leave with the appreciation of our opera-going public, for he has shown himself to be a reliable, competent conductor. Some say he did not always have the opportunity that he was entitled to, but that is another story, and you know, if you believed one-tenth of all that is whispered in the *coulisses* of the Metropolitan, you wouldn't sleep.

In giving some instances to prove the growing appreciation of good music on the part of our public, I mentioned the increasing popularity of William Bachaus, the scholarly German pianist.

Bachaus is a type of the sincere, modest, capable, sterling musician who never attempts to win favor by bizarre mcve-

ments or meretricious tricks. You do not read of his giving out flamboyant interviews in which, like some whom I could mention, he undertakes to tell the world who are the greatest pianists, including, of course, themselves.

When he appears, whether with an orchestra or in recital, he wins those who can appreciate the best there is in music. When he came here first, the critics were just kindly. Now they are becoming educated to what Bachaus means, and so they are enthusiastic.

To show you how modest and retiring Bachaus is, let me tell you that nearly twenty years ago he was engaged by the great Fritz Steinbach to play at a concert at Cologne in celebration of the 150th anniversary of Mozart's birthday, a Mozart concerto and Liszt's "Don Juan" Fantasia. When an encore was demanded, he realized that it was difficult to find a suitable piece. Obviously it was impossible to return to Mozart's piano style after Liszt's terrific fantasia, but, on the other hand, Mozart it had to be. Then he suddenly remembered the serenade, the little gem from the immortal score of "Don Juan," which Liszt seemed to have forgotten to include in the fantasia, and he decided to improvise a pianoforte version of it on the spot.

Now, says Bachaus, although the experiment seemed to find favor with the audience, he did not try it again for many years, for the reason that he could not be definitely sure what Mozart would have thought of it, but growing older and bolder, he begins to think that Mozart might forgive him.

There are pianists who, had they accomplished the feat that Bachaus did, would have immediately blazoned it to the four corners of the earth.

They say that Puccini is seeking inspiration to enable him to complete his opera, "Turindot," on which he has been at work for some time, by going duck-shooting, but he has not told us whether the inspiration comes to him when he misses a bird or brings it down. At any rate, he only gives two hours a day to composition.

When I wrote to you recently that people were getting a little tired of all-Beethoven programs and that the giving of such by conductors or pianists suggested rather musical snobbery than it does a true appreciation of a great master, I forgot to tell you that not long ago Walter Rummel, well-known pianist, tried a recital in a London hall wholly of Liszt. This impelled Ernest Newman, the noted English critic, to say: "The total effect of the program was to make us realize how limited a composer Liszt really is. In each of these works he merely says the same thing in very much

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the same way. It is fascinating music for the player, but a little tiring and disillusioning for the hearer. Liszt does very well as a condiment in a program, but he cannot serve as the whole meal."

Our multi-millionaires are beginning to show a commendable interest not alone in music, art and drama, but in the members of the profession. We see Mr. and Mrs. Vincent Astor giving receptions to Willema Van Hoogstraten and his wife as they did to Mengelberg last season. We see William Rockefeller, Jr., in spite of his Calvinistic principles, becoming one of a number of guarantors of a very worthy effort to help the drama.

We see the Guggenheims guaranteeing the finances of the public concerts given in the parks in the summer under the able directorship of Edwin Franko Goldman. And finally, we see Mr. Otto H. Kahn entertaining in his palazzo a number of dramatic critics, who assembled to do honor to Max Reinhardt, who produced "The Miracle," on the occasion of his return to Europe. And we also see Mrs. Vincent Astor astonishing the members of the Dutchess County Society at their dinner by making a political speech which was so good that it aroused enthusiasm.

Evidently the very rich are awakening to the fact that it is wise on their part to show an intelligent interest in something outside the very banal social events with which they are supposed to be wholly engrossed.

Theodore Latterman, the stage manager of the defunct Wagner Opera Company, stated in a recent interview that Madam Ganna Walska, or rather Mrs. McCormick, had sung and sung successfully in "The Marriage of Figaro," though under another name. Incidentally, he stated that the lady has a sweet though small voice, not unlike that of Mary Garden or Geraldine Farrar.

Whether Mary and Geraldine will be complimented by the comparison, we have not yet heard.

When that splendid contralto and fine artist, D'Alvarez, gave her recital, I was particularly interested to read what Henry T. Finck of the New York *Evening Post* would say about it. When I took up the copy of the *Post*, I found the lady's recital chronicled in the heading, but the account of the performance had been chopped off.

Well, as the monkey said when they took off his tail, it might have been worse.

Galli-Curci's popularity certainly does not appear to be suffering any diminution if one may judge from the size and enthusiasm of the audiences that come to hear her at the Metropolitan. When she sang the standees broke all records. They lined up for a couple of blocks. Even on the night, the worst of the year, the night when the Shenandoah was torn loose from its moorings in a seventy-mile gale, the house was jammed. The "All Sold Out" sign was put out in the lobby. And yet there were critics who some time ago insisted that she was nothing but a passing craze that would die out. Evidently the critics and the public do not always agree.

Incidentally, let me say that Madam tells you that she practises only half an hour every morning and that she does not dare practise more, for the voice is not like a violin. It has only two strings that cannot be replaced.

In a recent interview she made a rather clever remark that concert singing is like a water color and opera is like an oil painting—one more delicate and refined, the other more daring and emotional.

The critic of that Pueblo, Colorado, paper to whom I drew attention some time ago is still at it. Apropos of a recital by Marie Sundelius, he wrote:

"Her voice kept climbing until it got high up among the clouds, soared around a bit, then volplaned down a few octaves, then took on a little more altitude and went into a nose dive almost to the ground."

He liked Miss Marie's voice best when "she got way up high, shut off the power and just glided around a little until she had to climb in a hurry to keep from smashing a wing against the bass clef

which was standing on the west side of the landing field."

Can you beat it?

When Nikolai Sokoloff, the able and noted conductor of the Cleveland Orchestra, was here, I received a letter from Arthur Troostwyk of New Haven in which he states that Sokoloff obtained his first instruction from Mr. Troostwyk's father, and while Sokoloff was studying with his father, he made the acquaintance of Miss Justine Ingersoll, a daughter of a governor of Connecticut and a friend of the family, who provided Sokoloff with the necessary funds to continue his study in Europe several years later.

No wonder Sokoloff is well disposed to the U. S.

The story has been started again that Leopold Stokowski, conductor of the Philadelphia Orchestra, has received an offer of \$70,000 to come to New York to conduct the Philharmonic. Arthur Judson, the able manager of the Philadelphia Orchestra, also manager of the New York Philharmonic, has officially denied the story.

It has long been known that Stokowski is ambitious to be conductor of the Philharmonic, but for the present he can make himself happy in Philadelphia, as he has a very good contract there.

The former conductor of the Philharmonic, Josef Stransky, is said to be somewhat disappointed at the support given him, especially when he was with the Wagner Opera Company, and so is meditating a return to Europe. He may go to Baden-Baden. That he intended to go back to the other side was announced some time ago, so many were surprised when he took the action that he did in forming a new orchestra.

The trouble with these symphony orchestras is that they are on a false basis financially, and that is perhaps why the effort is being made to get the managers of the various orchestras and the principal backers all together to see what can be done to relieve a situation where it takes a certain number of multi-millionaires to see the orchestras through each season.

Le dernier cri from Paris, that is to say, the last word in the way of make-up, in the way of costume, elegant sable furs, chic hat, blew into my sanctum in the person of Georgette Leblanc, supported by a friend and her manager.

Madam Leblanc, who was Maeterlinck's first wife, is here professionally. She impresses one as an unusually brilliant and intelligent personality, with a large range of emotional expression. She looks at you at first with her eyes almost closed, as if she wanted to sound the depths of your mentality while concealing her own, but as the conversation grows and she feels a little more reassured, she gradually opens her eyes so that you can look into hers. She is to give, I believe, a performance of "Pelléas et Mélisande."

I did not dare tell her during our very pleasant talk that I agree with George Jean Nathan, one of our most distinguished dramatic writers, that the reputation of the Belgian mystic had been made through the enthusiasm of second-rate critics.

You will be sorry to hear that John J. McClellan, the great organist of the Tabernacle in Salt Lake City, is seriously ill. A testimonial was given him the other night at the Tabernacle. McClellan has long been known as one of the finest organists in the country.

Score another for Queena Mario, the little Akron, Ohio, girl, who at the Metropolitan the other night gave a performance of *Juliette* which was generally conceded to be ideal.

This rather contradicts the assertion made by the great German actress, Geistering, who was equally at home in light comedy, tragedy and opera, that no woman can play *Juliette* properly till she was sixty. Well, Geistering was sixty at the time she said it, but you wouldn't have known it from the wonderful performance she gave of the heroine of the great Italian love tragedy.

Percy Hemus, now singing under William Wade Hinshaw's management in "The Impresario," has evidently reached Texas on his way to California, to judge by the columns of interviews and articles of which he is the progenitor.

In the Houston, Tex., *Chronicle*, Percy

is out with a challenge to business men. He has dared the tired business man to come, hear and see "The Impresario" without laughing. Percy says that in the troubles of "The Impresario" the tired business man will see his own troubles reflected and will also see how diplomatic one can be in handling disagreeable situations.

On the question of temperament, Percy became eloquent. Temperament, said he, seems to be associated with so-called dignity and salary, and the higher the salary the greater the privileges one has in becoming temperamental. Of course, he says, the tired business man is, as a rule, protected by underlings who see that his feathers are not rubbed the wrong way. Unfortunately for the singer and actor, they are in the spotlight of public opinion constantly, and if just one feather is out of place the world knows it.

Reminds me of what the father of our noted actor, Sothorn, distinguished in his day in mid-Victorian time, in the rôle of *Lord Dundreary*, said. When someone suggested that birds of a feather flock together, he promptly replied: "How absurd! As if all birds

could have one feather. Why, it would fly up and they would catch cold."

The humor may not be apparent at this late date, but told as it was by the elder Sothorn, it aroused hilarity on the part of the London audiences, but then, you know, the British are easily amused.

We continually read of the influence of music in sickness and even in the operating room. The last story comes from St. Catharine's Hospital in Brooklyn, where they are using music to keep the patient's mind from what is being done to the patient's body. Thus it was considered apropos the other night when triplets were born to a surprised mother to turn on the phonograph that classic song, "Hail, Hail! the gang's all here. What the hell do we care?"

Well, if the triplets and the mother could stand it, I guess I can, says your

Mephisto

Anatomist Models Enduring Record of a Well-Known Violinist's Hand



Photo by Kadel & Herbert

Maximilian Pilzer, Violinist, Posing for a Model of His Hand in Playing Position

DR. CHRISTIAN JAEGER, noted German anatomist, recently modeled the hand of Maximilian Pilzer, the well-known American violinist, held in position on the instrument. Models of their

hands are becoming increasingly popular among artists, especially among violinists, who wish to preserve, not only a model of the hand but an impression of the unique position which makes the violinist's individual style.

HAIL DENVER ORCHESTRA

"Surprise" Symphony Leads Program of Civic Forces—Artists' Recitals

DENVER, Feb. 2.—The Civic Symphony featured the "Surprise" Symphony of Haydn in its third pair of concerts on the evening of Jan. 18 and the afternoon of Jan. 20. The program also included Ponchielli's "Dance of the Hours," the Roumanian Rhapsody, by Georges Enesco, the Mendelssohn "Spring Song" and the "Suite Algérienne" of Saint-Saëns. Through this program Mr. Tureman led his band of ninety players with admirable spirit, and the large audiences were enthusiastic. Elwin Smith, tenor, sang with sincerity an aria from "Tosca" and, as an encore, Ganz's "Memory," and was recalled several times.

Vladimir de Pachmann appeared here recently in a Chopin program, at the City Auditorium. Immediately upon his appearance he took the audience into his confidence by explaining that he had a bad cold, that the stage was draughty, and that he had skinned a finger that day in a slight accident. As of old he punctuated his performance with remarks about the difficulties of certain passages and the similarity of themes to strains in other compositions, by sighs when he did not negotiate a passage in his best style and by smiles and nods of approval when he succeeded.

Edward Johnson, tenor of the Metropolitan, appeared on Jan. 26 in the Ober-

felder Series, and aroused a vast audience to ardent applause. In arias from "Faust," "Carmen," "Pagliacci," and "Fedora," and songs like Leoni's "Tally-Ho!" and Huerter's "Dream Children," Mr. Johnson achieved happy results through the ardor and vigor of his delivery. Alexander Smallens was the capable accompanist.

Two new songs by Henry Sachs of Denver, were sung for the first time by J. Allen Grubb, tenor, in a local concert this week, and won distinct favor. They are "The Riders," a highly effective setting of an allegorical ballad, and "Once in a While." J. C. WILCOX.

Goldsworthy Plays in Portland Municipal Organ Series

PORTLAND, ME., Feb. 2.—William A. Goldsworthy, organist of St. Andrew's Episcopal Church, New York, gave the sixth recital of the Municipal Series at City Hall Auditorium on Jan. 24, under the auspices of the Portland Music Commission, and played a Rimsky-Korsakoff Suite, a Bach Toccata and Fugue, three Chopin Preludes and a Strauss number. Marie Sundelius, soprano, who was assisting artist, sang Schubert's "Hark, Hark, the Lark," numbers by Debussy, Grieg, Winter Watts and Scott and two encore-pieces. ANNIE J. O'BRIEN.

Ernesto Berumen, pianist, and Edna Bachman, soprano, assisted by the Duo-Art, gave a recital in Rockville Center, L. I., on Jan. 22. Edith McIntosh accompanied the singer at the piano.

Will Tomorrow Bring Retracing of Steps in Musical Creation?

American Composer Discerns Signs of Such a Process—Polyphonic and Melodic Principle Reaffirming Itself—A View of Modern Tendencies and Forces at Work in the Field of Composition

[Editorial Note: Roger Huntington Sessions has been called one of the most gifted of America's younger composers. He was born in Brooklyn, N. Y., graduated from Harvard in 1915 and then entered Yale for a period of several years. While a student at Yale he composed various works, among them the first movement of a symphony which was given a performance in New Haven in 1917 and won the Steinert prize. Mr. Sessions left Yale and taught music at Smith College for four years. In 1921 Ernest Bloch, with whom Mr. Sessions has studied for several years, brought him to the Cleveland Institute of Music as teacher of theory and musical history. Mr. Sessions' incidental music to Andrejeff's play, "The Black Maskers," was performed at Smith College last year and has been hailed as one of the most significant and original works by an American composer.]

By Roger Huntington Sessions

EDWIN MUIR has somewhere remarked of the present age that it is one rather unfavorable for the poets that are born, but most favorable for those that are made. The same may be said of musicians, to a certain extent. The creation of a new esthetic tradition, rather than the perfected embodiment of an already ripened one, is the task of composers today.

The last fifteen years have brought into music decided and obvious changes in both technique and spirit. Romanti-

cism, and especially its later phases, such as the so-called "impressionism," has been rejected in favor of an attempt to think and see more clearly and a more realistic and disillusioned attitude toward life. If some of these newer attitudes seem at present a little strained, tending toward the same type of extreme against which they would rebel; or if, on the other hand, they seem in a sense to be embodied and developed in theories rather than in works, they nevertheless are an essential and characteristic feature of our time and will undoubtedly wield a strong influence on the ideas of the musicians of the immediate future. As in the outstanding case of Richard Wagner, ideas and esthetic theories often furnish a powerful stimulus to truly creative minds, even when—as also in Wagner's case—they do not embody themselves completely in the works.

Experimentalism the Rule

Wagner, indeed, though he seems no longer pre-eminently an innovator, brought into musical esthetics an aggressive spirit which has long outlived his theories. Since his time each composer has sought first of all to enrich the vocabulary of his art by new chords, new rhythms and finally new bases of tonal organization. The "mystic chord" of Scriabin, the "atonality" of Schönberg, the "polytonalism" of Casella, later

borrowed by certain young French composers of today, are prominent among many attempts to create new tonal systems out of the apparent dissolution of the old one. Experimentalism, not always born of creative necessity, but often proceeding from a purely intellectual impulse, and applied in a rather dead and pedantic manner, has up to this time been the rule of the twentieth century.

Yet with the emphasis placed upon experiment and discovery, little room has thus far been left for the mastery of material which creative genius needs for its fulfillment. The true master does not need to experiment, and too great preoccupation with material novelty hampers the development of his thought. The greatest masters of the past are sometimes those in whom there is the least novelty. And in the case of each of the "ultra-modern" of today, it is not difficult to see the limitations of a style which sacrifices freedom and suppleness to novelty and richness of detail. Only those moderns who, like Ernest Bloch, have kept in close touch with the past, have been able to achieve anything like the flexibility and the sweep which distinguish the older music.

The Present Problem

It is evident, however, that "ultra-modernism" has fulfilled its purpose and that the problem is now one of order, organization, form. Dissonance and rhythmic freedom are now no longer live issues, and the excitement as well as the usefulness of unorganized novelty has passed. Unquestionably new discoveries will continue to be made, but the composer of today and tomorrow, faced by the problem of mastering elements which have not yet been ripened by tradition, will not be preoccupied with experiment for its own sake, but rather with problems of structure and of style—of creation, in other words. Already there are signs of a partial retracing of steps, with a greatly enriched vocabulary, toward the principle of tonality. The polyphonic and melodic principle is reaffirming itself by reaction against the harmonic and coloristic tendencies of



Roger Huntington Sessions, American Composer

Photo by Standiford Studio

"éno doog ádna ossáb
a si yèsnik nōsk-caj"

—SWEN KRAWEN

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yesterday. The necessity for the artist of creating a new style, even a new esthetic, for each individual work, as Bach and Beethoven did, is once more emphasized. Such signs as this may lead us, in spite of the apparent chaos of the present, to hope eventually for a genuine renaissance which may take its place beside the great musical periods of the past.

AGUGLIA TRIES ROLE IN OPERA IN HAVANA

Italian Actress Appears as
"Carmen"—Ruffo Is Star
with Bracale Forces

By Neña Benítez

HAVANA, Jan. 29.—After the close of the Tolon Opera season, another opera company gave four performances, under the management of Adolfo Bracale, with Titta Ruffo as a distinguished guest artist. The company included also the tenor, Cortis; Olga Carrara, Roggio, Maria Salori and others, with virtually the same chorus as for the Tolon series.

Giordano's "Andrea Chenier" was given on Jan. 15. Ruffo sang the rôle of Gerard, winning the laurels of the evening. Mr. Cortis was very successful as Chenier, and Mme. Carrara won applause as Madeleine.

"Tosca" gave opportunity to Titta Ruffo to present his conception of Scarpia to a Cuban audience on Jan. 17. He pleased immensely and is certainly a great favorite in Cuba.

Mimi Aguglia, well-known Italian actress, also made an essay in the operatic field, under Mr. Bracale, who seems always ready to give an amiable hand to aspirants to the higher skies of lyric art. She elected to sing nothing less than the rôle of Carmen in Bizet's opera. The audience was fairly large and there was applause for her. Whatever notes could be heard were true to pitch and she knew her rôle.

An extra performance of "Lucia" was given on Jan. 20, introducing in the title rôle a coloratura soprano named Caravelli, who has been heard in Havana before. This opera closed this short season, as "Hamlet" with Ruffo, announced as the fourth and last of the subscription performances, was withdrawn and the money returned to subscribers.

The Bracale troupe, with Ruffo, Carrara and Yvonne d'Arle, will start a tournée through the island, beginning in Cienfuegos. Then they plan to go to Central and South America.

A Russian orchestra, composed of "Balalaika" and "Domra," is giving a series of concerts in Havana. There are thirty musicians, under the leadership of Nicolas Silvestroff, and two solo dancers, Helene Sokolskaia and Vladimir Rouchowsky. Their first concert, under the management of Luis Estrada, was given at the Teatro Principal de la Comedia, with a program of music by Wieniawski, Tchaikovsky, Schubert, Grieg, Liszt and other composers.

Eleanor Shaw, pianist, and Fred S. Child gave a joint recital for the Pro Arte Musical Society on Jan. 15 by courtesy of the Duo-Art Piano Company.

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SAMUEL PICKARD

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MAY PETERSON CAPTIVATED CAPACITY AUDIENCE HERE LAST EVENING MANY PEOPLE WERE TURNED AWAY HER VOICE OF RARE BEAUTY AND PERSONALITY ALL HER OWN CREATED ENTHUSIASM UNSURPASSED IN THIS CITY SHALL LOOK FORWARD TO A FUTURE RETURN ENGAGEMENT

A E HARRINGTON

"Miss Peterson sang three well-chosen groups of songs, which were received with great applause. She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing. Her courtesy in telling the audience what the songs in foreign language were about set an example that might be widely imitated."—*Boston Globe, Oct. 13, 1923.*

"Miss Peterson is too well known to Boston to require more than passing comment that she was charming, as usual, and sang the florid part of her program well."—*Boston American, Oct. 13, 1923.*

"Ripon Audience Thrilled by May Peterson's Songs"

"That the 1923-24 Famous Artists Course Series will be an unprecedented success is a foregone conclusion, judging from the calibre of the May Peterson concert. Miss Peterson captivated her audience from the moment she first appeared upon the stage and her personal magnetism and charm and her wonderful voice simply entranced the huge assemblage. She was encored and encored and after each group of songs was most generous with her responses."—*Ripon Weekly Press, Oct. 18, 1923.*



"May Peterson Delights Thousands with Her Rare Voice"

"Miss Peterson has a beautiful voice, pure in tone and exquisite in culture, and she handles it with skill and charm that makes her distinctive amongst singers. She captured the big audience to a man last night and was recalled and recalled. The audience demanded many songs from her that were not on the program."—*Charlotte Observer, Dec. 21, 1923.*

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MAY PETERSON CONCERT A WONDERFUL SUCCESS OSHKOSH PROUD OF ITS FORMER DAUGHTER HER PERSONALITY AND BEAUTIFUL VOICE CHARMED AN AUDIENCE WHICH TAXED THE CAPACITY OF GRAND OPERA HOUSE

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"A packed house greeted Miss Peterson. There were eighteen numbers, and she responded to eleven encores. The audience refused to permit her to go."—*Oshkosh Daily Northwestern, Nov. 27, 1923.*

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Chicagoans on Tour Bring Operatic Treasures to Boston Music-Lovers

BOSTON, Feb. 4.—"Louise" was the second production of the Chicago Opera Company's season, which opened with a performance of "L'Africana" on Monday night last. Mary Garden's vivid portrayal of the title rôle of the Charpentier work, given on Tuesday, was distinguished for its histrionic flair and vocal resourcefulness. Fernand Anseu shared in the honors with his ardent singing and enthusiastic acting at *Julien*. Georges Baklanoff played the part of the *Father* with touching sincerity. Maria Claessens was ever dependable as the *Mother*. Giorgio Polacco conducted.

"Snegourochka" with Nita Obrassova as the *Snow Maiden* was presented at the Wednesday matinee. Miss Obrassova sang with plaintive and appealing voice and tinged her acting with a simple and exotic charm. Irene Pavloska, Alice d'Hermanoy, Georges Baklanoff,

Angelo Minghetti, Désiré Defrère and Maria Claessens were all excellent. Pietro Cimini conducted with discriminating taste.

The "Barber of Seville" was given on Wednesday evening. Charles Hackett's performance of the rôle of *Count Almaviva* was a notable one. His singing of the aria in the first act was noteworthy for beauty of tonal quality, artistic coloring, clarity of diction, and subtlety of phrasing, which earned for him an enthusiastic reception. He carried off his successive disguises in capital style, giving especially a touch of realism to the bibulous soldier. Graziella Pareto as *Rosina* disclosed a coloratura voice of marked flexibility and accuracy of production. Her singing of the "Shadow Song" from "Dinorah" in the lesson scene was excellent in execution, in rhythmic repose, and in musical style. Giacomo Rimini entered completely into the spirit of *Figaro*, acting with spontaneity of humor. He sang the "Largo al Factotum" spiritedly and with telling humor. Virgilio Lazzari was excruciatingly funny as *Don Basilio*, and Vittorio Trevisan brought a contrast with his stoic dryness as *Don Bartolo*. Ettore Panizza conducted.

On Thursday evening Wagner's "Siegfried" was produced. Forrest Lamont established himself as a powerful Wagnerian tenor. He sang *Siegfried* with vocal conviction. Myrna Sharlow's *Brünnhilde* was a vivid portrayal and histrionically arresting in depth of conception. She sang brilliantly. Harry Steier was a malevolent *Mime* and Alexander Kipnis endowed the rôle of the *Wanderer* with appropriate majesty of tone and dignity of gesture. The cavernous sonorities of Virgilio Lazzari's voice were realistically effective in the part of *Fafner*. Kathryn Meisle as *Erda* and Lucie Westen as the *Voice of the Bird* sang with true vocal distinction. William Beck was *Alberich*. Mr. Polacco conducted.

Fernand Anseu as *Don José* was the dominating singing actor at the performance of "Carmen" on Friday evening. His resonant tenor voice of fine quality infused warmth and color into the music. Mary Garden gave her customary polished performance of *Carmen*, and Georges Baklanoff was the usual poised and exultant *Escamillo*. Margery Maxwell sang *Micaela* with

demure charm of voice and manner. Alice d'Hermanoy, Kathryn Browne, Désiré Defrère, and José Mojica were in the cast and Mr. Panizza was in charge.

The outstanding performance of the week was that of "Boris Godunoff" at the Saturday matinee. Feodor Chaliapin, making his first operatic appearance in Boston, gave a finely drawn portrait of the title rôle that will long be remembered for its consummate artistry. Forrest Lamont as *Gregory* and Cyrena Van Gordon as *Marina* achieved honors in their scene in the second act. Virgilio Lazzari sang sonorously as *Pimen*.

Edouard Cotreuil, Lodovico Oliviero, Margery Maxwell and José Mojica also sang well. Mr. Polacco conducted.

"Faust," under Mr. Panizza, was the final performance of the first week. Charles Hackett, making his second appearance of the week in the title rôle. Again he impressed with the suavity and timbre of his voice. His singing throughout was ardent. The *Mephistopheles* of Georges Baklanoff was arresting. Edith Mason sang *Marguerite*. Désiré Defrère, Irene Pavloska, Maria Claessens, and Gildo Morelato completed the cast. H. L.

Middleton to Be Heard in Many States on Big Coast-to-Coast Recital Tour

(Portrait on front page)

ARTHUR MIDDLETON, American baritone, holds a niche of his own in the esteem of concert audiences over a wide sector of the United States. The popular artist is again fulfilling a long itinerary of recital engagements this winter. His tour opened with a recital at Carnegie Hall, New York, in October, and he will have sung in most of the States of the country before June 1. The cities he will visit before the spring include Salt Lake City, Laramie, Pueblo, Denver, Colorado Springs, Albuquerque, Morgantown, Springfield, Ohio; Des Moines, Lindsborg, Albany, Chicago,

Fargo, Duluth and Pittsburgh.

Mr. Middleton has given a number of joint recitals this season with Paul Alt-house, tenor. Both artists are former members of the Metropolitan Opera Company, and their programs invariably include a number of operatic arias and duets. This form of program has proved exceedingly popular, as evidenced by the singers' re-engagement together and for single recitals.

Mr. Middleton is a product of the United States, both as to birth and musical training. He is a graduate of Simpson College in Iowa, which his son is now attending. This institution conferred an honorary degree on the singer last autumn.

KANSAS CITY, MO., HAS ARRAY OF GALA EVENTS

Local Forces and Visiting Artists Contribute to List of Concerts of Outstanding Merit

KANSAS CITY, Mo., Feb. 2.—A recent event of outstanding importance was the appearance in Ivanhoe Auditorium, of the Kansas City Conservatory Orchestra, under the leadership of Arnold Volpe, music director of the school, in the first of a series of three concerts. Sixty-five musicians, the majority of whom are students, held the standard of performance very high through a program that would have been a test for a more experienced orchestra. Mr. Volpe again proved himself an excellent drill master, one possessing fine interpretative ideals. The Mozart G Minor Symphony brought forth these qualities, and a capacity audience gave the orchestra and Mr. Volpe an ovation.

Catherine Hatch, pianist, was warmly received for her excellent playing of two movements of the Chopin E Minor Concerto. Grace Nelson, soprano, was recalled a number of times for her singing of an aria from "La Bohème." Both soloists were given sympathetic orchestral accompaniments. "L'Arlésienne" by Bizet and Elgar's "Pomp and Circumstance" completed the program.

Another event of civic importance was the first appearance of the Metropolitan police band in Convention Hall. Under the leadership of Robert C. Tremaine, music editor of the Kansas City Journal-Post, sixty-five men gave a creditable performance of works of Wheeler, Boieldieu, Brahms, Herbert and Alexander. An extra assisting attraction was the excellent singing of the Haydn Male Chorus of fifty singers under the conductorship of John R. Jones.

A capacity audience listened with admiration to Vladimir de Pachmann when he played an all-Chopin program as the fourth event of the Ivanhoe concert series under the Horner-Witte management.

Cecilia Hansen, violinist, made her first appearance in this city in the Fritschy concert series. The young artist stirred her audience to warm admiration by her playing of works by Vitali, Paganini, Chopin-Sarasate, Bizet-Sarasate and others. Boris Zakharoff was at the piano.

The third Mu Phi Epsilon morning musical was lately given at the Grand Avenue Church. Mrs. Raymond Havens and Mrs. Allan Taylor received much applause for their singing. Piano ensemble work of Coralyn Moore and Mrs. Joseph Easley added much to the pro-

gram. Mrs. Bert Kimbrell played effective accompaniments for both vocal soloists.

E. Robert Schmitz, in a piano program composed principally of modern compositions, was heard at the All Souls' Church on Jan. 25, under Genevieve Lichtenwalter's management. Mr. Schmitz aroused intense interest and had to add extra numbers in response to insistent applause.

Ruth St. Denis with Ted Shawn and the Denishawn Dancers were seen by the largest audience of the Fritschy series at the Schubert Theater, Jan. 22.

The Kansas City Junior Music Clubs held programs a week apart at the Hotel Baltimore recently. At the gallery promenade of the Art Institute Josephine Marley, soprano, pupil of Marjorie Rose Ryan, was heard in a group of songs.

ROSS DAVID

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Chicago, Ill. Rena Lazelle more than charmed her audience, and roused a great deal of enthusiasm by the crystal loveliness of her high tones. Her pitch was accurate, her tone brilliant and sparkling, and her vocalism was fluent and easy.—*Musical America*, Jan. 12th, 1924.

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VERBRUGGHEN MEN PLAY MASON WORK

Symphony Chorus Appears in
Music from "Tannhäuser"
—Recitalists Heard

By H. K. Zupfinger

MINNEAPOLIS, Feb. 2.—The Minneapolis Symphony gave an interesting concert under the leadership of Henri Verbrugghen on Jan. 25, with Dusolina Giannini, soprano, as assisting artist.

A novelty to Minneapolis was Daniel Gregory Mason's Symphony, No. 1, in C Minor, which was played for the first time in its present form in December, 1922, by the New York Philharmonic Orchestra. Mr. Mason was present during the Minneapolis rehearsals and expressed himself as more than satisfied with the playing of the work under Mr. Verbrugghen's leadership. Boieldieu's "La Dame Blanche" Overture was also in the orchestral program.

Miss Giannini was heartily applauded in "Ritorna Vincitor," from "Aida," and other numbers.

For last Sunday's symphony concert in the Auditorium there was another sold-out house. The Symphony Chorus and Alexius Baas, baritone, were heard in excerpts from "Tannhäuser," and Jenny Cullen, violinist, was also a soloist. Miss Cullen played with orchestra a Suite in the Ancient Style, in B Minor, by Henri Vieuxtemps, and her encore solo was Svendsen's Romance. The chorus showed the results of effective training by Mr. Verbrugghen, who conducted all rehearsals in spite of an injury to his knee, which has compelled him to walk on crutches for several weeks.

Inez Chandler Richter, soprano, who recently returned to Minneapolis after a number of years' absence in Germany, where she sang in opera, gave an attractive recital in the University Music Hall, under the auspices of the Minnesota Department of Music, the faculty of which Mrs. Richter has just joined. She sang in artistic style three groups of German

lieder by Schubert, Schumann, Brahms, Wolf and Strauss and arias from "Madama Butterfly" and "Tosca" and was enthusiastically applauded. The accompaniments were admirably played by Celius Dougherty.

Isa Kremer appeared on Jan. 22 at the Auditorium, under the management of R. J. Horgan, in Russian, French, English and German songs with artistic effect.

Goodson Tours English Provinces

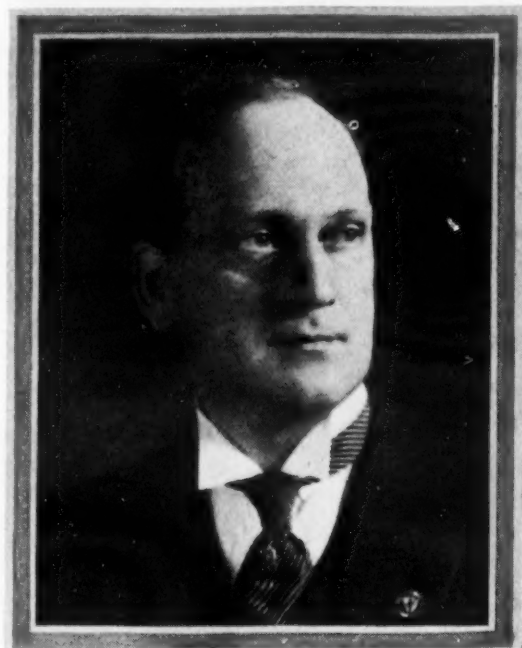
Katharine Goodson, English pianist, who will return next January for another tour of this country, opened her tour of the English Provinces with a recital in Middlesborough on Jan. 16. Other cities which will have heard the pianist before the end of March are Southampton, Newport, Reading, Grimsby, Birmingham, Liverpool, Dundee, Glasgow, Edinburgh, Huddersfield, Halifax, Hanley, Derby, Cheltenham, Torquay, Exeter, Sunderland and Eastbourne. She will play in London on Feb. 27. Miss Goodson was prevented from fulfilling an engagement on Dec. 16, through an injury she sustained in a fall downstairs, from which she has now completely recovered.

Jeanne Gordon Plans Extensive Tour

Following the close of her present engagement with the Metropolitan Opera Company, Jeanne Gordon, mezzo-soprano, will leave New York for an extensive concert tour, opening in Omaha on April 9. Other cities which will hear her during April are Houston, Bisbee, Tucson, Los Angeles, San Diego, Oakland and Fresno. In May, she will sing in Stockton, Portland, Seattle and Salt Lake City. She will present several new songs in her programs, in addition to classical numbers. Miss Gordon has just been engaged by the Victor Talking Machine Company to make records for a term of years and will be classified with the Red Seal artists.

Dorothy Branthoover, soprano, a pupil of Oscar Saenger, will make her debut in recital in the Carnegie Music Hall in Pittsburgh on the evening of Feb. 18.

Rigg Decries Practice of Singing in Foreign Tongue in Cities of U. S.



J. Burlington Rigg, Baritone

CHICAGO, Feb. 2.—The practice of singing songs, oratorios and operas in foreign tongues causes them to lose half of their effectiveness, says J. Burlington Rigg, baritone.

"Instrumental music knows no language," Rigg explains, "but music surrounding a story is quite different, whether the story be in the form of opera, oratorio or song. Music to be sung is fifty per cent composition and fifty per cent story. The poem, drama or lyric is essential. If I sing in a foreign language, my American audience usually gets only half of the song, that is, the musical composition. The story being sung is not understood, except by a very few, whereas if I sang in English

they would get one hundred per cent of it, music and words, and the whole is understandable. In a perfect vocal composition, music and words are wedded. To separate them is to lose half of the composition.

"I hear a great deal about certain foreign languages being easier to sing than English. Like the saying that 'Two can live as cheaply as one,' this is not true. One needs to study to sing in any language, and English is no more difficult to sing in understandably than German, French, Italian or Chinese. They all have vowels and consonants.

"It seems to me rather foolish that a language which is considered excellent for conducting our daily conversations, our business and our literature, should suddenly become a bad language to sing in. It is past my comprehension.

"I have sung in many translated operas, and I venture to say that if they had been given in America and the British Empire in their original languages they would not have had the phenomenal runs they experienced. I refer to 'The Merry Widow,' 'The Dollar Princess,' 'The Chocolate Soldier,' and such operas.

"Shakespeare wrote 'Romeo and Juliet' in English, but because the composer who set the story to music was a Frenchman, we are told that it would not be good to give the opera in English. How absurd! The stories of 'Lucia di Lammermoor,' 'Otello,' 'Martha,' 'The Girl of the Golden West,' 'Falstaff,' and others, were originally in English, yet the operas built around these stories are always performed in a foreign language when given in America.

"In Paris they expect to hear French, in Berlin German, and in Milan Italian, but in New York, London, Chicago, Manchester, Toronto, Liverpool, Kimberley, Cleveland, Melbourne and Vancouver we are told that we must hear our operas only in a foreign tongue!"

Herma Menth to Play in Chicago

Herma Menth, pianist, will make her Chicago debut in a recital at the Studebaker Theater on Feb. 24, and will follow it with a second recital at the Playhouse on March 4. She will give her first Boston recital in Jordan Hall on March 23 and another one on March 25.

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"A VIOLINIST OF EXTRAORDINARY ABILITY. HER PLAYING IS CHARGED WITH EMOTION, POETRY AND IMAGINATION—PHRASING IS THAT OF A SUPREME ARTIST."—DAILY EXPRESS.

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"AMONG THE MOST EMINENT OF HER PROFESSION, FIRMNESS OF RHYTHM, HIGHLY DEVELOPED SENSE OF TONE AND STYLE, AND A SMOOTH, NEVER FAILING SENSE OF TECHNIQUE ARE HER SPLENDID ARTISTIC QUALITIES."—BERLIN TAGEBLATT.

VIENNA

"AGAIN CHARMED THE AUDIENCE WITH HER LARGE TONE-SATISFYING COLORING, THE CLEVER EXECUTION AND THE PERFECTION OF HER TECHNIQUE."—VIENNA EXTRA BLATT.

ROME

"SHE QUICKLY CAPTURED OUR PURIST, REVEALING AN ARTISTIC TEMPERAMENT OUT OF THE ORDINARY, AND MOST BRILLIANT QUALITIES OF TONE AND BOWING."—ROME "MONDO."

AMSTERDAM

"SHE HAS FULL TONE AND PERFECT TECHNIQUE."—DE TELEGRAAF.



PERSONAL REPRESENTATIVE,
CHARLES BURKE
CONGRESS HOTEL, CHICAGO



LUCILLA de VESCOVI

Lyric Soprano

Sang another highly impressive concert in New York, Jan. 22nd.

TIMES

Mme. Lucilla de Vescovi, lyric soprano, gave a recital full of interest and charm at the Town Hall last evening. The program included songs by Respighi, Pizzetti, Debussy and de Falla, to name only a few of the composers, and the singer succeeded in depicting their essential moods. Nothing more opposite than Pizzetti and Debussy could be imagined. The Italian group seemed to find its inspiration in its exhaustless heritage of melody, in which the dissonances irresistibly resolved themselves into impressions of loveliness. By comparison even Debussy sounded more sophisticated, less spontaneous, more polished. The Spanish contingent triumphed in its characteristic rhythms done this time with supple grace. It is no small compliment to Mme. de Vescovi to say that she conveyed all this to her audience. Many of the songs were new, heard for the first time in New York.

AMERICAN

Medieval, delightfully so, in her Florentine velvet costume and her Botticelli features framed with closely coiffured hair, Lucilla de Vescovi made her Town Hall song recital as attractive as herself last night when she delivered a programme of modern Italian pieces by Respighi, Pizzetti, Rossi, Liuzzi, Bossi, French numbers by Debussy, Charpentier and Dupare, and Spanish popular chansons by de Falla and Granados. Madam de Vescovi has a rare sense of style and marked interpretative gifts. Her voice is used not to display but to delineate. She has a subtle appreciation of vocal color. She creates atmosphere. She evokes images. She gives Old World charm to modern compositions, if such a paradoxical performance be possible. She is a thoroughly satisfying artist of especial interest to cultivated listeners.

NEW YORK WORLD

Lucilla de Vescovi gave an uncommonly interesting and provocative program. The Italian soprano, clad in pre-Raphaelite robes, sang snatches from a later group of rebellious aesthetes the fin-de-siecle of another generation—Malipiero, Rossi, Respighi. She understands their curiously tense cadences and difficult rhythms and communicated a new emotional atmosphere to the sedate interior of Town Hall. Her voice has improved immeasurably in control and range.

SUN and GLOBE

Last night Mme. de Vescovi returned for a recital of keen musical interest to the Town Hall equipped with properties that bespeak hard and intelligent work in the interim. Her voice disclosed a volume that it had not hitherto acquired and an extension of range both top and bottom. Assisted by the beautiful accompaniments of Kurt Schindler, the mezzo soprano presented the songs of her native Respighi and Liuzzi and new compositions of Bossi and Rossi with fragrant sympathy and glowing dramatic intensity. She managed to convey the subtleties of the "Chevelure" with exceeding refinement and shrewd emphasis. Later appeared two songs of de Falla and Granados's "El Majo Celoso," with a final group of Italian popular songs, ending with novelties by Pieraccini and Sadaro. Nor was there a trace of misfit or constraint in this progress through the Latin countries. Everywhere Mme. de Vescovi made good use of her powers, everywhere she promised release from restriction in the future.

EVENING MAIL

In fineness of inspiration and a soaring, ethereal beauty, the two songs by Pizzetti stood out among the moderns—"Quel rossignol" and "Levommi il mio pensier." She sang these with lovely expressiveness. And throughout the concert Mme. de Vescovi's singing was distinguished in phrasing and in expression.

NEW YORK HERALD

She sang with taste and artistry. She is sensitive to melodic details and delicacy of style. With her charming stage presence and her interesting programs she should be heard again.

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Common Sense Basis of Natural Singing, Declares Jean Skrobisch

A YOUNG LADY visited the studio of a New York singing teacher for a voice trial not long ago. When asked what songs she had brought, she haughtily replied that she sang operatic arias and did not bother with songs! The aria begun, she had sung less than two measures before the teacher's suspicions were fully confirmed that the singer did not know the first rudiments of singing and had no conception of interpretation. The teacher, Jean Skrobisch, says that this is not an unusual instance in his experience and declares that the application of common sense in singing is the only means by which a natural production can be established.

"The principal thing which the student of singing should learn is that voice is the basis of whatever success he may achieve," says Mr. Skrobisch. "Important as other qualities are, the voice is always first, yet so many are content to shout and yell and have almost wholly neglected the real qualities of musicianship. They talk about interpretation, but what is interpretation but intelligent singing? Operatic arias have no place in the studies of the young singer. He should sing the songs of Franz, Schubert, Schumann and others which help to bring out the natural beauties of the voice. I studied first in Berlin for three years under a well-known operatic singer, but in all that time I was not given a single aria. Arias are all right, certainly; but only after the singer is in command of his voice and can obtain the necessary operatic effects in a strictly legitimate manner."

"There is nothing complicated about the voice when it is produced naturally and in a common sense manner. The most difficult thing about it is the comprehension of its simplicity. De Reszké once told me that natural voices never need a teacher, and that the sole task of the teacher is to re-establish a natural production. A new-born child does not make a sound in his chest, his nose or



Jean Skrobisch, Tenor and Teacher of Singing

any other particular place of his anatomy. As he grows up he often loses his natural production in speaking and singing through self-consciousness and wrong habits.

Value of Demonstration

"Demonstration and explanation on the part of the teacher is the best and simplest way to teach a pupil. By hearing the teacher demonstrate, he will be able to judge the kind of production he is likely to get, and through explanation he will understand how to do it himself. The singer should realize that he must build a foundation from the bottom up and not attempt to erect an artistic structure without a solid base."

Like many other artists who are now in America, it was the war that interrupted his career as a singer in Europe and brought him to this country. A

native of Russia, he received his early training in Berlin, later winning a four years' scholarship under Jean de Reszké, through whose recommendation he became a protégé of the Baroness Edmond de Rothschild. He sang for three summers in the Denhoff opera festivals of Strauss and Wagner operas throughout the British Isles, and in the season of 1913-14 sang Wagnerian rôles at Covent Garden, London. The war interrupted his activities and also made it impossible for him to sing in opera in Mainz, where he was recommended by Nikisch.

Coming to America, Mr. Skrobisch sang with great success with the Philadelphia Orchestra under Stokowski and also with the New York Philharmonic. Following a year of teaching in Philadelphia, he opened a studio in New York, where he has since carried on his work both as singer and teacher. He will present several of his pupils in a recital in Carnegie Chamber Music Hall early next month.

HAL CRAIN.

Lyell Barber Plays with Orchestra

Lyell Barber, pianist, has been heard in a number of important concerts since the beginning of the year. He was soloist with the New York State Symphony in Brooklyn on Jan. 6, playing the Liszt E. Flat Concerto. On Jan. 18 he played in a private musicale at the home of Rachel Crothers, the playwright, and was scheduled to give his first Boston recital in Jordan Hall on Feb. 7. Mr. Barber has also been heard extensively with Marguerite D'Alvarez, and in March he will appear with the Cleveland Orchestra and the Brooklyn Orchestral Society.

Chalif Dancers Give Annual Program

Dancers of the Chalif School gave their annual program in Carnegie Hall on the evening of Jan. 26. The program brought forward practically the entire quota of the school and was divided into groups, including character and toe dances, Oriental dances, interpretative dances, and national dances. Many of the pupils showed unusual talent, especially Virginia Beardsley, Margaret Montgomery and Edward L. Chalif, son of the director of the school. The piano accompaniments were provided by Jascha Samois. There was a large audience that applauded the dancers liberally.

A. E.

BURNHAM WINS HYMN PRIZE

Work of New York Organist Receives Award Among 1003 Entries

John N. Burnham, blind composer and organist of the Lutheran Church of the Epiphany in New York, has been awarded the prize offered by the Hymn Society for the best setting to Rev. Harry Webb Farrington's Harvard Prize Hymn, "Our Christ." Mr. Burnham's setting was adjudged the best by a committee composed of Rev. Dr. Milton S. Littlefield, H. Augustine Smith, Clarence Dickinson, Waldo S. Pratt and Augustus S. Newman. There were 1003 entries, submitted from all parts of this country and from six other countries. The Hymn Society is planning to present the winning composition at a service in Grace Protestant Episcopal Church, New York, in the near future.

Mr. Burnham is a native of Boston, and has been blind since he was four months old. His parents died when he was a young child and he was sent to the Perkins Institute for the Blind in Boston, where he received his general education and his first instruction in music. When twenty years old he came to New York, where he finally gained a foothold in the musical world.

Artists Assist in Turnverein Concert

Evelyn Schiff, soprano, a pupil of Carl Hein, and Martha Mahlenbrock, pianist, a pupil of August Fraemke, both of the New York College of Music, were heard in a recent concert of the Mount Vernon Turnverein. The society also had the assistance of the Franz Schubert Männerchor, directed by Mr. Hein. Miss Mahlenbrock played MacDowell's Concert Etude and Dohnanyi's arrangement of a Delibes Waltz, and Miss Schiff was applauded in "Caro Nome," two songs by Grieg and a song by Taubert. The other soloists were Karla Kleibe, violinist, and Edward Schuermann, baritone. Mildred Miles was the accompanist.

Herma Menth, pianist, fulfilled a return engagement at Sweet Briar College on Jan. 11, and was heard in a second recital at Hollins College on the following day.



Myra HESS

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New York Times, Richard Aldrich:

There are not many such evenings to be passed at Aeolian Hall or any other hall in the course of a season.

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Miss Hess played admirably.

Sun and Globe, G. W. Gabriel:

Too many pianists cannot spoil the week as long as there is Myra Hess to sweeten it.

Boston Herald, Philip Hale:

Myra Hess proves piano IS musical.

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"Stands To-day as the Most Heroic Figure Among American Tenors,"

and whom GIORGIO POLACCO, Musical Director of the Chicago Civic Opera Company, Calls

"THE MIRACLE MAN!"

**"As a Heroic Tenor
He Fills a Place That
Has Long Been Va-
cant."**

Karleton Hackett,
Chicago Eve. Post

* * *

**"NO HAPPIER EVENT
HOLDS PLACE IN THE AN-
NALS OF CHICAGO OPERA
THAN THE SELECTION OF
CHARLES MARSHALL FOR
THE ROLE OF 'RHA-
DAMES.'"**—Paul Martin, Chi-
cago Journal of Commerce.



Glenn Dillard Gunn in Chicago
Herald & Examiner says of
Marshall:

**"IT IS MY CONVICTION
THAT HE IS THE
GREATEST TENOR OF
HIS TIME."**

* * *

Edward C. Moore, in Chicago
Tribune, says of Marshall:

**"MARSHALL . . . great
'Otello.' American Tenor
Scores Heavily in Role.
He was and is a personage
in the role. It is a great
role and he makes it into a
great impersonation."**

CHARLES MARSHALL

The tenor who **"PROVED THAT HE IS A MAGNET FOR TICKET BUYERS AND A HERO FROM TOP TO BOTTOM OF THE HOUSE."**—Eugene Stinson, Chicago Daily Journal.

"HIS SINGING IS EQUAL TO THE BEST THAT WE HAVE EVER HEARD!"

—Maurice Rosenfeld in the Chicago Daily News

A FITTING TESTIMONIAL TO THE GREAT ART OF CHARLES MARSHALL IS FURNISHED BY CHICAGO CIVIC OPERA COMPANY IN ENGAGING HIM FOR THE NEXT THREE SEASONS.

"AS GREAT IN CONCERT AS HE IS IN OPERA."

Management: Harrison & Harshbarger, Kimball Building, Chicago

REINER'S MEN PLAY SUITE BY STRAUSS

Chamber Music Concerts and
Recitals Fill Cincinnati
List

By Philip Werthner

CINCINNATI, Feb. 2.—A novelty of first importance was given at the regular Symphony concert on Jan. 25, when Fritz Reiner and his orchestra played the "Bourgeois Gentleman" Suite of Richard Strauss, written for small orchestra. The music is an incidental

score to Molière's comedy, which formed a part of the composer's original scheme for "Ariadne." It depicts the different characters and incidents of the play in an old-fashioned dress, but is clearly the work of a modern master.

Yolando Mero played the "Hungarian Fantasy" of Liszt with orchestral accompaniment at this concert in the spirited style for which she is noted, and also gave an encore. The concert closed with a fine performance of Tchaikovsky's Fourth Symphony, which displayed the orchestra and its brilliant conductor at their best.

The annual recital of Fritz Kreisler drew a capacity audience to Music Hall on Jan. 25. He played the Sonata of César Franck, with Carl Lamson at the piano, and also gave the Tchaikovsky Concerto and a number of smaller pieces,

the program arousing enthusiasm. Mr. Kreisler played the "Caprice Viennois" among his encores. The concert was under the management of J. H. Thuman.

The new Ohio String Quartet gave a very interesting program in the hall of the Conservatory on Jan. 24. The quartet is composed of Schima Kaufman, Henry Borges, Herman Gohlich and Arthur Bowen, all members of the Symphony. The D Minor Quartet of Schubert and the new A Minor of Fritz Kreisler contained some fine work.

Frieda Hempel gave a Jenny Lind program at the Emery Auditorium on Jan. 28, under the management of Mr. Thuman. She sang the "Shadow" Song of Meyerbeer, with flute obbligato by Louis P. Fritze, with great technic and beauty of tone. "Dixie" was sung for the encore and excited fresh enthusiasm. She was ably accompanied by Coenraad V. Bos.

The Culp Quartet, composed of Siegmund Culp, Ernest Pack, Carl Wunderly and Walter Heermann, gave a program at the Woman's Club on Jan. 29. The organization played a quartet of Brahms, then with the assistance of Ary van Leeuwen gave a Flute Quintet of Jan Brandt-Buys, which proved an interesting number. The program closed with some English folk music, arranged for strings.

Elisabeth Rethberg, soprano of the Metropolitan, is en route for Cuba, where she will give the first in a series of three concerts on Feb. 9.

BALTIMORE ARTISTS HEARD

Russian Program Given by String Ensemble—New Chorus Formed

BALTIMORE, Feb. 2.—The Musical Art Club, David Melamet, conductor, gave its first concert of the season with Elizabeth Duncan McComas, soprano, and Vivienne Friz, violinist, as soloists, on Jan. 21. Harry M. Smith, bass, sang the solo in "All Through the Night." Elizabeth Duncan McComas sang "The Sea Sobs Low" by Otto Ortmann, a local composer. Mme. Friz's violin playing was artistic.

J. Noris Hering, director and organist of Christ Church, led a program of Russian music on Jan. 27. A string ensemble, James Elliot, Gerhard Helmers, Milton Lyon, Edgar Rollman, Siegfried Hemberger, Samuel Stern and Samuel Lesinsky, with the assistance of Dorothy Coates, harp, gave works by Moussorgsky, Tchaikovsky, Rachmaninoff and other composers.

Mary Webb, assistant supervisor of music in the Baltimore public schools, has formed a chorus which will aid in the Americanization of foreign pupils in the public school. Marion D. Triebler is working with Miss Webb, and the instructors hope that the venture will lead to the forming of an orchestra chosen from this group of pupils.

FRANZ C. BORNSCHNEIN.

Tito Schipa, tenor, has been re-engaged for the festival in Evanston, Ill., on May 23.



GOODSON IN AMERICA

the great English pianist returns in January, available until May. Tour now booking. Exclusive direction of

CATHARINE A. BAMMAN
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ROA EATON

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Soloist New York Philharmonic Orchestra

Carnegie Hall, January 21, 1924

ROA EATON CONCERT

Assisted by

Leo Shulz, 'Cellist J. Bove, Flutist M. Raucheisen at the Piano

Aeolian Hall, Thursday Afternoon, Feb. 28th, 1924

Management
Loudon Charlton
Carnegie Hall,
New York

Personal Address
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172 West 79th St.,
New York City

MICHEL

GUSIKOFF

TRIUMPHS IN CHICAGO RECITAL

JANUARY 6th, 1924



CHICAGO TRIBUNE

Mr. Gusikoff wielded an exhilarating bow over a program of music that needed vital playing, such works as the Tartini-Kreisler "Devil's Trill" Sonata, Lalo's "Symphonie Espagnole," Sarasate's "Gypsy Airs," and a group of short pieces. In them he displayed a fine tone, excellent rhythm, and un-failing energy that enlivened what he was doing and still kept within the bounds of good taste. If the orchestra is as good as he is, it ought to be worth hearing.—Edward Moore.

CHICAGO DAILY NEWS

Not often do we have artists visiting us from our neighboring symphony

orchestra, so we were agreeably surprised at the appearance here yesterday of Michel Gusikoff, violinist and concert master of the St. Louis Symphony orchestra. He gave us a recital in the course of which he was heard in the last part and cadenza of the "Devil's Trill" Sonata by Tartini-Kreisler, and the entire "Symphonie Espagnole," by Lalo.

In the former he at once disclosed a remarkably smooth and facile technic. In the concerto this technical proficiency, which was great indeed, was supplemented by a tone which had color, refinement and quality. He showed himself, though, as a very talented virtuoso.—Maurice Rosenfeld.

CHICAGO EVENING POST

Michel Gusikoff, the concertmaster of the St. Louis Symphony orchestra, gave a violin recital yesterday afternoon at the Playhouse. At once he showed himself an artist of quality. There was appreciation for the music expressed with interpretative force, beauty of tone and technical surety.—Karlton Hackett.

CHICAGO DAILY JOURNAL

Michel Gusikoff, concertmaster of the St. Louis orchestra, played the violin with a fine clear tone and an excellent mastery of the difficulties of his instrument.

VICTOR RECORDS

MANAGEMENT S. E. MACMILLEN, ODEON BLDG., ST. LOUIS

TAGLIONE

Pianist

SCORES SIGNIFICANT SUCCESS IN
AEOLIAN HALL RECITAL JANUARY 28, 1924

with

STATE SYMPHONY ORCHESTRA
(60 members)

JOSEF STRANSKY, Conducting



Maurice Halperson, New York Staatszeitung, Jan. 29:

"... Her musical execution is equally without affectation, natural, animated of spirit and technically of winged brilliance."

What New York Critics Said:

New York Times, Jan. 29:

"... The program included Beethoven's third concerto, Strauss's 'Burleske' and Mendelssohn's Concerto in G minor. These three demonstrated Miss Taglione's clear and fluent style, with no lack of the needed brilliance and force."

She gave a lucid reading of the Beethoven concerto; carried off the Strauss 'Burleske' with spirit and momentum and found her happiest expression in the Mendelssohn Concerto. The audience applauded her with great cordiality."

New York American, Jan. 29:

"... temperamental warmth—speed and finish in mechanism."

New York Tribune, Jan. 29:

"... agility—dash—crispness and lightness of touch."

New York Telegraph, Jan. 29:

"... An artist of deep emotional warmth and a technician of remarkable skill."

Brooklyn Daily Eagle, Jan. 29:

"... Plays with a remarkable degree of assurance and a technical equipment quite remarkable."

Pitts Sanborn, New York Telegram and Evening Mail, Jan. 29:

"... A natural talent for the piano."

Frank H. Warren, New York Evening World, Jan. 29:

"... Her performance served to display her undoubted talents."

Deems Taylor, New York World, Jan. 29:

"... Miss Taglione has a glib technique."

New York Sun and Globe, Jan. 29:

"... A crisp, quick sense of authority—an intelligent interpreter."

Management: HAENSEL & JONES

Aeolian Hall

New York City



WEEKLY SURVEY OF EUROPE'S MUSIC



Vienna Resuming Musical Activities



© Underwood & Underwood

The Rosé Quartet of Vienna, Which Recently Gave the Initial Performance of a New Work by Korngold. In the Center of the Group is Georges Enesco, the Rumanian Composer-Violinist

VIENNA, Jan. 25.—The State Opera gave an unusually rich repertoire for the first weeks of the new year. Meyerbeer's "L'Africaine" was revived with new scenery and a brilliant cast, including Leo Slezak as *Vasco da Gama*. Pergolesi's "Serva Padrona" and Mozart's "Bastien et Bastienne," with Weber's "Abu Hassan," will make a choice evening bill for the intimate hall of the Redoutensaal. The almost forgotten solemnities of opera balls and *théâtres parés* will be revived. The first of the latter functions was given on Jan. 17. For this occasion the principal dress-makers of Vienna agreed to furnish gratis all the gowns for "Traviata," which was sung as a novelty in modern costumes, with Selma Kurz as the heroine. The price for a box was twelve million kronen, or about \$180.

The last few weeks have brought some notable performances at the State Opera. Richard Strauss led "Elektra," "Fidelio," "Lohengrin," "Cosi Fan Tutte" and "Wälküre." Among notable guest artists recently heard were Vera Schwarz as *Aida* and as *Marietta* in Korngold's "Tote Stadt"; Hélène Wildbrunn, a fine Wagnerian dramatic mezzo, as *Isolde*, *Brünnhilde* and *Ortrud*, and Friedrich Schorr of the Metropolitan as *Wotan* and *Hans Sachs*.

At the Volksoper, Felix Weingartner conducted an excellent revival of Auber's "The Dumb Girl of Portici," with his wife, Betty Kalich Weingartner, appearing for the first time as *Fenella*. At this house the American coloratura soprano, Luella Meluis, won a conspicuous success as *Gilda*. Weingartner is preparing the first local performance of Braunfel's "The Birds" for the Volksoper, and he has recently conducted the première of Julius Bittner's new Symphony in the Philharmonic concerts.

Other recent orchestral concerts included a splendid interpretation of Handel's "Samson" and Beethoven's "Ninth" by the Tonkünstler Orchestra under Wilhelm Furtwängler. Bruno Walter devoted himself tirelessly to the many rehearsals which the subsequent marvelous execution of Mahler's Eighth Symphony required. Franz Schalk was the leader of a memorable performance of Brahms' Requiem, with Elisabeth Schumann and Hans Duhan as soloists. Paul von Klenau recently led a fine performance of Haydn's "The Creation."

Eugen d'Albert is to return for a series of piano recitals. A new conductor, S. Rumschisky, made a good impression in a series of programs devoted to Tchaikovsky. Oskar Nedbal is conducting a novelty in the form of a Smetana Festival. An event awaited with interest is the announced début here of Berta

Morena, prominent Wagnerian singer from Munich, who is to appear in a concert to be conducted by Frank Waller of New York.

A new String Quartet in A, Op. 16, by Erich Korngold was given its first performance by the Rosé Quartet and proved piquant and happy music, somewhat difficult to perform. The four members of the quartet, Arnold Rosé, Fischer, Nuzitska and Walter, did well by the work, and gave a masterly performance of Schönberg's Quartet in D Minor.

Poulenc Ballet Given with Success in Monte Carlo

MONTE CARLO, Jan. 26.—A ballet by Francis Poulenc, entitled "Les Biches," was produced with considerable success recently. The choreography of the ballet was the creation of Mme. Nijinska and the costumes and settings by Marie Laurencin. Mme. Nemchinova and Messrs. Voizikowski and Zvirev, in the leading parts, all danced and mimed with grace and skill. Lucien Muratore has been appearing here in some of his popular rôles and more recently at the Nice Opera, where he sang the rôle of *Ulysses* in the first performance there of Fauré's "Penelope."

Mascagni Finds New Libretto

ROME, Jan. 24.—Pietro Mascagni is planning to write a new opera, based on Gastone Monaldi's drama, "La Festa del Bacio." The libretto, which has already been prepared by one of the foremost Italian librettists, will probably be called "Campagna Romana." Mascagni expresses himself as being enthusiastic about the book and has reconciled Monaldi to the changes made by the librettist.

FRANKFORT, Jan. 26.—The first performance anywhere of a farcical opera, "The Solitary Man," by Bruno Hartl, conductor of the local opera, was given at that institution recently. The plot of the work concerns *Don Juan*, who plays havoc with feminine hearts during a visit to Venice, and is in a vein of parody. The score has some pretty lyric passages, but on the whole is somewhat slight.

PARIS, Jan. 26.—Marcel Journet has left for Milan, where he will appear at La Scala as the *Father* in "Louise," *Hans Sachs* in "Meistersinger" and in a leading rôle in the coming first performance on any stage of Boito's "Nero."

HAMBURG, Jan. 24.—Two distinguished leaders who have recently appeared with the Philharmonic include

Bruno Walter and Karl Muck. The first conducted Brahms' Symphony in D Major, Mozart's Piano Concerto, with George Bertram as soloist, and Strauss' "Till Eulenspiegel," in his well-known style of delicacy and dynamic effect. Muck, who recently ventured into the modernist field with a performance of Schönberg's "Five Pieces," returned to the Romantic fold with Mendelssohn's "Scotch" Symphony and Schumann's Piano Concerto, the last played by Artur Schnabel.

London Has Week of Excellent Opera and Concerts

LONDON, Jan. 26.—The British National Opera Company continues to give exceedingly good performances at Covent Garden, and at the Old Vic equally fine work is being done, if on a different scale. At the former house "The Magic Flute" was splendidly given, with Noël Eadie singing the difficult rôle of *The Queen of the Night* with great charm. Frederick Ranalow, lately of "The Beggar's Opera," was an unusually good *Papageno*. Other works included Bach's "Phœbus and Pan" and "Pagliacci" in double bill, "Bohème" and "Gianni Schicchi" and Ethel Smyth's "Fête Galante," with the ballet from "Faust" in between. At the Old Vic, Mozart's "Don Giovanni" and Gluck's "Orfeo" have both been sung before large audiences. Arnold Bax's Symphony in E Flat and Emil Sauer's reappearance in Chopin's E Minor Concerto were the features of a recent Queen's Hall concert under the bâton of Sir Henry Wood. The symphony did not sound particularly impressive, and there was much of the detail that was lost in a mass of sound. Recent recitalists have been Myra Hess, Norah Pasley, the London Trio, Benno Moiseiwitsch, Alfred Baker and Helen Henschel.

Hubay's "Anna Karenina" Produced in Budapest

BUDAPEST, Jan. 24.—Hubay's opera, "Anna Karenina," at the Royal Opera, was an event of importance. The work, which was completed some nine years ago, has been retouched both by its composer and its librettist, the actor, Alexandre Got. It is a work which will probably be widely heard not only on account of its wealth of melody, but also its masterful orchestration. The present production was excellent in every respect, Mme. Medek and Mr. Szekelyhidly both being impressive in the rôles of *Anna* and *Vronsky*. Mr. Tittel conducted with skill and fully realized all the inherent beauties in the scene.

Paris Remembers Centenary of Birth of the Real "Camille"

PARIS, Jan. 26.—The almost-forgotten tomb in Père Lachaise of Marie Duplessis, from whom Alexandre Dumas fils drew *Marguerite Gauthier* in his novel, "Camille," and who afterward figured in the heroine of Verdi's "Traviata," was covered with flowers on Jan. 15, the centenary of her birth. Alphonse Plessis, who afterward became famous as Marie Duplessis, was born at Nonant-le-Pin Jan. 15, 1824. She died of tuberculosis at the age of twenty-four.

MILAN, Jan. 23.—Vasa Prihoda, violinist, gave a concert at the Teatro del Popolo here on Jan. 21. His program included the Vieuxtemps Concerto, three Paganini pieces and selections by Beethoven, Chopin and Sarasate. An unusually large audience applauded enthusiastically through the concert and gave the violinist an ovation at its close.

BUDAPEST, Jan. 25.—The Vienna Philharmonic, under Felix Weingartner's leadership, made a fine impression in a recent visit. Two concerts given included Beethoven's "Eroica" and Symphony in C Minor, as well as Weingartner's Symphony in E Flat Major. The events created much enthusiasm.

PARMA, Jan. 25.—Tullio Serafin, who will be at the Metropolitan in New York next winter, recently conducted notable performances of "William Tell" and Wolff-Ferrari's "Le Donne Curiose" at the Teatro Regio here.

New Opera by Leroux Applauded in Paris

PARIS, Jan. 26.—The production of Xavier Leroux's posthumous opera, "La Plus Forte," at the Comique, is one of the most interesting things done this season in the Salle Favart. The story, by Jean Richepin and Paul de Choudens, deals with a group of peasants and the title refers to love of the soil, which proves the strongest in the struggle between the characters. *Julie*, the second wife of *Pierre*, growing tired of being neglected for the plough and the hoe, leaves her husband and goes in search of adventure. Two young woodcutters, *Louis* and *Jean*, finding her asleep in the woods, fight over her and she, waking during the struggle, is thrilled at the idea and throws herself into the arms of the conqueror, *Jean*. A village fête is taking place, and *Pierre*, seeking distraction there, finds *Julie* in the company of *Jean*, who is his son whom he had sent away from home ten years before in order to marry *Julie*. He hears an assignation being made and goes to the place himself. When the lovers appear, *Jean* recognizes his father, and *Julie*, horrified at the idea of having fallen in love with her husband's son, throws herself into a torrent, while the two men return to the farm.

The score, which was left in an unfinished state by the composer, was completed by Henri Büsser. Just how much of the work is Mr. Büsser's has not been disclosed, but it is understood that Leroux left the score complete in a piano version and that only the orchestration was left to be done. However this may be, the finished work is one of distinct interest and contains much music of decided charm. The interpretation was excellent in every respect. Henri Albers as *Pierre* gave a magnificent performance and sang splendidly. Much of the music allotted to the character lies distressingly high, but Mr. Albers surmounted all the difficulties with ease. Lise Charny as *Julie* and Charles Friant as *Jean* were both excellent. One of the best pieces of work in the entire production was the *Curé* of Mr. Azéma. Mr. Catherine conducted.

At the Concerts-Colonne

At the Concerts-Colonne, an interesting new work entitled simply "A Symphonic Poem," by Daniel Lazarus, had its first performance. The piece is said to have been inspired by the reading of certain Hindu sacred poems, but there is no particular striving after Eastern coloring beyond an occasional bit of original orchestration. It had a remarkable reception. At another concert by the same organization, a new-old work, a Concerto for Cello by Carl Philip Emmanuel Bach, was admirably played by Mr. Loewensohn.

Paul Oberdörffer gave some agreeable works at a recent concert. Among these were two excellent songs by Axel Wachmeister, settings of poems by Jacques Heugel and Beatrice Irwin entitled "The Prayer of Merlin" and "Awake!" These were effectively sung by Mr. Murano. "L'Islande," a symphonic poem by Maxime Belliard, was something of a disappointment as it proved lacking in originality.

Charles Premmac, an American tenor, formerly a student at the Fontainebleau School, was soloist in a recent performance of Sterndale Bennett's "The May Queen" by the Paris Musical Society in the Salle Gaveau under the bâton of Walter T. Hearn. Mr. Premmac has been engaged by Jacques Pillois for a concert by the Association Symphonique de Paris, on Feb. 23.

Marcella Craft was soloist recently at a reception given by Mme. Gabrielle Leschetizky. The other soloists were Mme. Leschetizky and Jan Hambourg, cellist, who were heard in a Sonata by Pizzetti.

Grippe has been playing havoc among the operatic artists. Fanny Heldy, after a triumph in the revival of "Esclarmonde" was compelled to relinquish the part to Mme. Monsy, who committed the rôle to memory in a few days. At the Comique, Marthe Chenal had to drop out of the cast of "Carmen" and her part was sung by Miss Brohly.

Greater Triumphs Than Ever Before

RUTH ST. DENIS

WITH TED SHAWN

AND DENISHAWN DANCERS

Management: DANIEL MAYER, Aeolian Bldg., New York

FOUR NEW BALLET S
THE SPIRIT OF THE SEA

SUFFALO, N.Y.
Commercial
November 23, 1923.

DENISHAWNS
SWEEP AGAIN
TO TRIUMPH

Brilliant Dance Seen Here
in Feast of Colorful
Motion

Ruth St. Denis and Ted Shawn brought their Denishawn dancers to the Shubert Theatre yesterday afternoon for their annual performance here. Buffalo never sees anything so remotely compare with them. So responsive was the audience that it refused to leave after the final curtain, demanding encores.

WASHINGTON, D.C.
Times
November 2nd, 1923

NEW STANDARDS
ARE SET UP BY
DENISHAWNS

Offering at National Was Departure From Solo Program of Past.

Former triumphs were excelled and new standards established at the National Theater yesterday when Ruth St. Denis with Ted Shawn and the Denishawn Dancers made their annual appearance. In many ways the present offering represents a substantial departure from past programs. The short numbers of purely group or solo dancing have been eliminated and have been succeeded by pretentious interpretative entertainments, magnificently mounted.

ROCHESTER, N.Y.
Journal
November 22nd, 1923

MANY STAND TO
SEE ST. DENIS
EXTOL DANCE

Capacity Eastman Audience
Greets Dancer and Her

HOUSTON, TEXAS
Chronicle
January 13, 1924

DENISHAWNS
SURPASS ALL
PAST EFFORTS

Ishtar and "Spirit of Sea"
Transport the Audience to
Realm of Fancy With Ethereal Quality.

By Ellen Douglas MacCorquodale.
Twentieth century eyes can only drink in the splendor of the Ruth St. Denis-Ted Shawn productions and wonder at the patient delving into legendary lore, the diligent mastery of technique and the poetry of light, color and fabric out of which has been woven a tapestry that pictures every human instinct, passion and emotion.

Books have been written about Ruth St. Denis and other books will be written about her. It is not necessary to say more here than that she surpassed previous entertainments given under her name in Houston and that those familiar with her work wonder what unexplored regions of fancy she yet may penetrate in her lifework of placing the dance art in America on the same high plane as music and painting.

ITHACA, N.Y.
Journal-News
November 12, 1923.

RUTH ST. DENIS
AND TED SHAWN
THRILL AUDIENCE

Noted Dancers Present Charming and Artistic Program At the Lyceum — Performance Featured By Dazzling Costuming — Others Share Honors.

WASHINGTON, D.C.
Post
November 2, 1923

DENISHAWN DANCERS
SCORE AT NATIONAL

Ruth St. Denis, Ted Shawn

WASHINGTON, D.C., HERALD: PERFECT SEA SCENE. There was a sea sketch, it should have been named "Beneath the Sea," so instinct with rhythm, so idealized were the entirely unclad dryads who sported with a son of Neptune—who was Ted Shawn. It was delicately shadowed, delicately portrayed and very beautiful. In a maze of green arose "The Spirit of the Sea"—who was Miss St. Denis—wafting her draperies like the tide and wooing the youth, whom Mr. Shawn animated with heroic feeling in his pantomime?

ROCHESTER, N.Y., DEMOCRAT AND CHRONICLE: With comparatively simple materials and without over-elaboration of details, a really charming effect is produced; the effect is one of primitive grace, and Ted Shawn in pose, movement and gesture, is grace itself. Ruth St. Denis can always indicate a meaning with sinuous dexterity of arms and body, and she manages draperies so that there is real suggestion conveyed by her technique with them.

LOUISVILLE, Ky., TIMES: Swirling and billowing mists of the sea—pale green, ghostly white—clinging and sweeping; ripples, advancing, menacing, retreating, carrying the sea spume of their gleaming surfaces; finally one long, snaky wave gliding, reaching, a mere touch, a fondling embrace; the Wave and the Fisher-boy wedded and slipped away into the void.

FEATHER OF THE DAWN (Hopi Indian)

BALTIMORE, Md., SUN: What may mark the birth of a too-long-delayed interest in the rich ceremonial life of the American Indian through the art-medium of the white man was evidenced at the Lyric last night. . . . The American Indian of popular conception is a strange, ferocious creature, given to eating his foxhounds, indulging in too much "fire-water," and good only when dead. When the stage had concerned itself with this picturesque figure we usually see him dancing low to the ground, his jerky steps punctuated with unearthly whoops in the manner of a gigantic turkey gobbler. He is a "heap big Injun," and that has ended it.

With the higher elements of Indian civilization: their poetry, their philosophy, their art, we have not concerned ourselves much. This attitude was not shared by Ted Shawn. The remarkable character of the ceremonial observances of the Pueblo has captured his imagination and he has incorporated these in a Pueblo pastoral entitled "The Feather of the Dawn," a Hopi legend.

In this Mr. Shawn has achieved a fine rhythmic balance of figures with a vivid sense of Indian life, realistically and beautifully rendered. He and his associated dancers presented the emotional quality and the very feel and color of these little-known dances, and this gives rise to a wonderment as to why the wealth of material of this particular tribe is not more explored than it is.

CUARDO FLAMENCO (Spanish)

ROCHESTER, N.Y., JOURNAL: This gave Miss St. Denis opportunity to depict the fiery Spanish girl that she does so admirably, while Mr. Shawn made a virile and energetic matador, dancing graphically his story of the defeat of the bull. Miss St. Denis enters the café, idol of the habitués and beloved of the matador. To win her favor he offers her shawls, lovely gorgeous things. Four of them she spurns but accepts the fifth. It is doubtful if there is any dancer who can handle a shawl with the grace and expertness that Miss St. Denis has. Under her hands they become living things of sinuous beauty, and her brief dances with each of the five were among the most satisfying things of the evening.

CLEVELAND, O., TIMES AND COMMERCIAL: When the dancers whirled through their Spanish number displaying gorgeous shawls in quick succession. And the beautiful comb worn by Ruth St. Denis. Several gasps of joy from nearby where we were seated testified to its appeal. Mr. Shawn admirably suggests the sinuous suavity and intense emotionalism of the Spaniard; he made a truly gallant bull-fighter and lover. Miss St. Denis, in her dramatic impersonation of the fiery Spanish girl, was dramatically effective, alluring, a genuine performance.

EXTOL DANCE

Capacity Eastman Audience
Greets Dancer and Her
Partner in New Program.

By WILLIAM P. COSTELLO

Ruth St. Denis, "Ted" Shawn and the Denishawn Dancers—here are names to conjure with among Rochester dance lovers. Here are names that are assured of a capacity house.

At the Eastman Theater yesterday the dancers attracted two large audiences in the evening. There were many who were content to stand so long as they might witness the new performance of Miss St. Denis and Mr. Shawn.



W.P.C.

DAYTON, OHIO
Journal
December 26, 1923

DANCE GLORIFIED

BY DENIS-SHAWN INTERPRETATIONS

Poetry of Motion Expressed by Two Most Famous Exponents in Rare Entertainment.

Ruth St. Denis has made a great contribution not only to the history and music of dance, but to the history and music of the world. The influence of her efforts may be in the embryo, but it cannot be denied that she is the trail blazer in the revival of the most ancient and inspiring of arts.

MILWAUKEE, WIS.

Telegram
December 30, 1923.

DENISHAWN DANCERS

SCORE NEW HIT HERE

Gorgeous Costuming and
Farming Lighting Effects
Features of Programs.

Ruth St. Denis, Ted Shawn and the Denishawn dancers won rounds of applause at their performance last night and yesterday afternoon at the Faber Theater.

This group of temperate dancers represents America's contribution to the field of artistic dancing and a very considerable contribution it is, for not only do they embody youth, beauty, grace and sincerity but their dances have a historical and artistic value as well.

DENISHAWN TROUPE

SCORES TRIUMPH

Talented Dancers Present
Excellent Program Before
Large Audience

Miss St. Denis and Ted Shawn, together with a wonderfully talented group of dancers who go to make up the Denishawn dancers, appear to have been taken into the hearts of Rochester dance lovers. Both city and campus were well represented at the full auditorium on Monday evening to welcome the dancers whose art is a thing apart.

The genius of Miss St. Denis is of the type that brings the same feeling to a Spring's awakening and all the freedom of new life. Her interpretation of the waltz danced to the music of Brahms' famous melody was the piece de resistance of a delightful evening. In response to repeated pleas for a encore Miss St. Denis consented to dance again. No one could resist the waltz without feeling "All's right with the world."

Ted Shawn is a fitting partner for such a dancer as Miss St. Denis. It is seldom that a man can put the interpretation into dancing that Mr. Shawn can, and with any other female dancer than Miss St. Denis, barring, of course, the great Payton, it would be Mr. Shawn who would hold the limelight. The Denishawn company is of an unusually high standard.

Spanish, Indian, Pastoral and Waltz dances composed as varied and as fine a program as one could possibly wish for. It is a great pity that the Denishawn dancers cannot be brought here for a matinee so that the younger children might gather about them and witness the art of dancing really is.

ISHTAR, OF THE SEVEN GATES (Babylonian)

BUFFALO, N. Y., EXPRESS: The crowning number of the program, a far Eastern spectacle with all the glamour, mystery and grace of the long ago, interpreted with such solemnity and beauty that for several minutes after it was finished the audience refused to disperse, waiting, hoping, calling for more.

WASHINGTON, D. C., HERALD: Here St. Denis was exquisite in her art and dances. A luminous vision of flame hues, set in her altar frame. The final tableau was like a rare stained glass window—a gem in the art of the stage.

WASHINGTON, D. C., POST: The climax of the afternoon was in the portrayal of "Ishtar of the Seven Gates," a picture of barbaric splendor in scenery and costuming, in which Miss St. Denis rose to the heights of true art in her abandonment of her jewels to the warders of the seven gates, as she descended into the underworld in search of her lover Tammuz, impersonated by Mr. Shawn.

MORGANTOWN, W. VA.

Dominion

December 6, 1923.

PORTLAND, MAINE

Express and Advertiser

October 26, 1923

RUTH ST. DENIS CAPTIVATES WITH HER GRACE AND BEAUTY

Strand Theatre Crowded to Capacity to Greet Internationally Known Artist and Supporting Company.

Ruth St. Denis and Ted Shawn, with their Denishawn dancers, charmed Morgantown in a manner never before equaled in the annals of theatrical attractions. These celebrated artists appeared at the Strand theatre last night under the auspices of the Business and Professional Women's Clubs and one of the largest audiences in the history of the local theatre crowded the auditorium. Every seat had been sold some days in advance and standing room was at a premium. Several hours before the time for the theatre to open a crowd gathered for the purpose of trying for general admission seats and it was necessary for city police officers to separate the crowd to permit pedestrian travel.

Miss St. Denis brought her charming personality into every number and lived her various impersonations. Mr. Shawn, who vies with the star for predominance only added to her complete mastery and the supporting dancers furnished the finishing touches.

Miss St. Denis is the personification of grace and beauty and brings to her dancing that finish which makes here the nonpareil. Her costuming is superb and adds the touch of color necessary to complete the picture.

It is difficult to write about this internationally known artist without indulging in superlatives so full of youth, grace, beauty and sincerity.

Denishawn Dancers Again Triumph in Appearance Here

With Her Grace and Beauty

BINGHAMPTON, N. Y.

Sun

November 19, 1923.

Audience Is Thrilled

With Fine Work of Denishawn Dancers

Message They Bring More Direct Than Music

Denishawn Dancers Score New Triumph In Dazzling Program

Another red-letter event has come and gone. Last night, before a large and enthusiastic audience that had braved a storm to reach the State, Ruth St. Denis, her husband, Ted Shawn, and their cleverest pupils and co-artists presented a two-hour program which can be described only in a superlative way.

DANCERS SHOW

RAPE ARTISTRY

Poetry of Motion Gains New Meaning for Local Audience

Another red-letter event has come and gone. Last night, before a large and enthusiastic audience that had braved a storm to reach the State, Ruth St. Denis, her husband, Ted Shawn, and their cleverest pupils and co-artists presented a two-hour program which can be described only in a superlative way.

Gone are our standards of "interpretative" dancing. Gone are our memories of artists here before. Gone, indeed, for a time, at least, is any desire to see a program that might rob us of the memories gained last night!

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FOR DATES ON ROUTE APPLY

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STEINWAY PIANO

DENISHAWN DANCERS

SCORE AT NATIONAL

Ruth St. Denis, Ted Shawn and Company Justify Fame as Artists.

Terpsichore would have been overcome with envy at the National Theater yesterday afternoon at the superb dancing of the ever inimitable Ruth St. Denis, her costar Ted Shawn and the graceful group of Denishawn dancers.

Every charm, every trick of the imagination and of the art was employed to enhance the marvelous ability of the dancers, who supported their justly earned fame with a splendor of performance. A capacity audience attested by frequent applause its enjoyment and appreciation of the exquisite scenes, passing like magic by the haunting witchery of a beautifully synchronized musical program.

WILMINGTON, DEL.

News

November 1, 1923

DENISHAWN DANCERS

CHARM AUDIENCE

Ruth St. Denis and Ted Shawn Visualize Other Races and Periods

Each Number Given Seemed to Be Better Than the One Before

While the senses are still reeling from the attack, after an evening with Ruth St. Denis and Ted Shawn, the reviewer on a morning paper must write sanely his impressions of their program. While the mind is whirling through a maze of color and sound, drugged by incense, confused with the crying of violins, he must fill a half column within the laws.

BUFFALO, N. Y.

Express

November 3, 1923

THE ART OF THE DENISHAWNS IS AT ITS ZENITH

Before an immense audience at the Shubert-Teck theater yesterday afternoon, Ruth St. Denis, Ted Shawn and the Denishawn dancers gave one of the most beautiful performances of art repertory dancing this city ever has enjoyed. Everything was perfect, the settings, sometimes glowing with color; again, soft, subdued, serving merely as a background for the floating, graceful figures; and, for another number, as blue as an Indian sky. There was no blaring, jazzy music, but the soft notes of piano, violin, flute and cello blended into the stage picture and served to accentuate the rhythmic grace of the dancers.

CECILE DE HORVATH

INTERNATIONAL CONCERT PIANIST.

WHO IS FILLING ONE OF THE BUSIEST SEASONS OF HER CAREER

82% of the Places Where She Has Played Have Re-engaged Her for the Coming Season

"One of the Greatest Women Pianists in the World!"

Memphis Commercial Appeal—Jan. 24, 1924

"She possesses ease of technique and qualities of imagination and atmosphere. The Scriabine Sonata and the Grieg Ballade gave the pianist every needed opportunity to exhibit her skill and resources."—Olin Downes, *New York Times*, Jan. 8, 1924.

"Mme. de Horvath's performance was charming and musicianly and she played with a good tone, intelligence and taste."—*New York Herald*, Jan. 8, 1924.

"Plenty of charm, originality and poetical imagination. To Grieg's Ballade Variations she lent a deft and discriminating treatment. Mme. de Horvath can cast light and shade about with skillful care and run her fingers over passage work with little effort, if much fastidiousness."—*New York Sun and Globe*, Jan. 8, 1924.

"Played with that careful attention to technical and dramatic details that has placed Mme. de Horvath well to the fore in the guild of women pianists. Her numbers were enthusiastically received by a good sized audience."—*New York American*, Jan. 8, 1924.

"Competent technique and considerable ability were displayed. Mme. de Horvath proved effective, with clear cut, skillful playing, marked by ample capacity for speed and expressive coloring."—*New York Tribune*, Jan. 8, 1924.

"She displayed a tense emotional nature."—*New York Morning Telegraph*, Jan. 8, 1924.

"She played an alluring set of Waltzes by her husband, Zoltan de Horvath. She has a fluent technique and a pleasing tone."—*New York World*, Jan. 8, 1924.

"The artist devoted a large measure of her talents to injecting color into her playing and to particular attention to phrasing and other details."—*New York Evening World*, Jan. 8, 1924.

"Dazzling technique and brilliancy, applauded tumultuously."—*Philadelphia Evening Bulletin*, Oct. 30, 1923.

"A very wide range of emotions."—*Pittsburgh Gazette Times*, Oct. 27, 1923.

"One of the greatest women pianists in the world."—*Memphis Commercial Appeal*, Jan. 20, 1924.

"Swept the keyboard with a majestic climax that one would expect from Busoni or Friedman himself."—*Jackson (Miss.) News*, Dec. 11, 1923.

"Paderewski of women pianists."—*Meridian (Miss.) Star*, Dec. 12, 1923.

"Stands at the head of the younger American women pianistes."—*Fort Worth (Texas) Record*, Dec. 7, 1923.

"One of the greatest pianistes of the day, regardless of sex."—*Williamsport (Pa.) Sun*, Oct. 29, 1923.

"An artist of the first rank. We look forward with pleasure to a return engagement."—*Murfreesboro (Tenn.) Home Journal*, Jan. 18, 1924.

"One of the greatest pianistes of the day."—*Meadville (Pa.) Republican*, Oct. 26, 1923.

"The most brilliant concert that has ever been given at Grenada College. A most gracious and charming personality."—*Dr. J. R. Countiss, President, Grenada College*.



TELEGRAMS

"Jackson, Miss., Dec. 14, 1923.—De Horvath created wonderful impression in Jackson. We want her again.—Alfred H. Strick, Dean of Music, Belhaven College."

"Pittsburgh, Penn., Oct. 27, 1923.—I cannot let a minute pass until I let you hear what a great success your splendid pianiste, Madame Cécile de Horvath, made in Carnegie Music Hall of Pittsburgh tonight. She appeared here as joint soloist with that great baritone, Louis Graveure, which combination gave an ideal recital. Each of my three concerts this week by your pianiste has been most successful. Madame de Horvath was forced by her delightful playing to respond to more than usual number of encores. I want her for another coming concert sure. She has all requisites of a great pianiste.—James A. Bortz."

"Arkadelphia, Ark., Jan. 25, 1924.—De Horvath recital sensation. We must have her again. Encored again and again; wonderful. (Third re-engagement in one year.)—Frederick Harwood, Musical Director, Henderson-Brown College, Arkadelphia."

Management, CLARENCE E. CRAMER, 905 Steinway Hall, Chicago

Baldwin Piano Used

SEASON 1924-25 NOW BOOKING

De Luxe Welte Mignon Records

California Teachers Urge Recognition of Music in Public School Curriculum

[Continued from page 2]

for music credential be prescribed by the State Board of Education in terms of units, hours and subjects instead of years.

(b) That teaching or practical experience in the professional field be accepted and accredited by the State Board, but substituted only for the college music requirement in the same subject.

(c) That candidates for the general elementary school certificate be required to take a minimum two unit music course, preferably based on the State music series. Candidates failing in this course may be certificated, but barred from teaching music.

(d) That the Superintendent of Public Instruction be requested to appoint a committee to be called Committee on College and University Music Curricula, this committee to make a comparative study of modern university music curricula and bring in a report as to maximum and minimum requirements obtained in different universities and colleges, and to make recommendations embodying constructive measures for increasing the quality of musicianship and teaching ability of the students without adding more units and hours of work to the present curricula.

(e) That one unit of credit in sight singing and music notations be made a prerequisite for entrance into an elementary teacher training course.

The conference, held under the authority of the State Board of Education, was called to order on the morning of Jan. 10 by Grace Chandler Stanley, Commissioner of Elementary Schools. Greetings from President Clarke of the State Board gave the keynote to the thought of the convention, "Music the greatest aid to democracy."

The assistance of the county and State libraries was set forth by Milton J. Ferguson, State Librarian, when he called attention to the fact that there

are available for the use of the schools of the State from these sources 13,000 records of phonograph music.

In an interesting paper read by Modeste Alloo, head of the music department of the University of California, he pointed out the difference between the American and European viewpoint in teaching sight reading. Mr. Alloo read a message from President Campbell setting forth the earnest desire of the President and the University to cooperate to the fullest extent in the improvement and the advancement of music education in the State.

Music and the Politician

The relation of public school music to the community was presented by C. M. Dennis, Acting Dean of the Conservatory of the College of the Pacific. A few of the salient points in his talk were: "That community music is mostly undertaken by those who know their communities better than their music"; "tax-supported education must make better citizens"; "the greatest lack is in not having musicians with a social consciousness"; "opposition to the advancement of music comes mostly from two classes, the sociologist and the politician." He contended, however, that there was no real danger from either source provided the music-leader could sell his product to his community.

The afternoon was given over to demonstration of the work of the elementary schools of Sacramento under the direction of Mary E. Ireland, assisted by the five members of her staff. The work of the Sacramento elementary schools in the study of string and wind instruments was very interesting and unique. Singing and sight reading from the first through the eighth grades was also demonstrated. Miss Ireland received many compliments on the work of her department.

The conference met at dinner at the

Chamber of Commerce in the evening. Agnes Ray, for ten years a member of the State Board of Education and an ardent supporter of music in the public schools, acted as toastmistress.

Greetings were extended by Mrs. Robert Hawley, president of the Saturday Club, Sacramento's musical organization; Mrs. Mavis Scott Goodrich, chairman of the music section of the Sacramento Tuesday Club; Lillian Birmingham, president of the State Federation of Music Clubs, and Lillian Harris Coffin, president of the Soroptimist Club of San Francisco.

Zanette Potter of Oakland spoke on the bill for the National Conservatory. Estelle Carpenter told of the way in which San Francisco handles Music Week, and Edward Pease of Sacramento spoke on the necessity of cooperation between public and private music teachers.

Will C. Wood, Superintendent of Public Instruction, gave the address of the evening, and spoke eloquently in portraying the future of public school music. Mr. Wood afterward stated that he did not make the talk which he had intended, but that he became inspired by the demonstration of what music in education means as exemplified by the *esprit de corps* of the assembled guests.

Bringing Music to the Children

Friday morning was given over to a series of demonstrations of unusual features of school work. Annie Marie Clarke, Supervisor of Elementary School Music of San Diego, maintained that all the technic of music could be taught most economically and pleasantly through utilizing the child's natural creative desire for self-expression in music. In demonstration of her theory, she took a little group of children from the Sacramento schools and showed the first steps in introducing the work. She then illustrated it further by singing songs written by the children of the San Diego schools.

Catherine Stone, Supervisor of Elementary School Music, Los Angeles, gave, with a group of pupils of the second grade, a remarkable demonstra-

tion of the capacity of little children to appreciate music. These children had never had a lesson in music appreciation, and the response they gave was most convincing. A demonstration of class teaching in piano by Mrs. Zay Rector Bevirt of San Francisco was a departure from the individual method of instruction. Donzella Cross gave an interesting talk on the possibility of music for vitalizing the teaching of the standard subjects. No longer was music to be a thing apart, she contended, for it was to be a veritable handmaid to the whole curriculum.

The conference, in five sections—city, elementary, rural elementary, junior high and senior high schools, and university and college—spent Friday afternoon in spirited discussions of specific problems relating to each section.

The rural elementary adopted a course of study and asked to have mimeographed copies of it sent to all the rural music supervisors in the State. The other sections devoted their attention more particularly to the adoption of resolutions, to be presented to the resolutions committee.

Mrs. L. B. Sweezy, Director of Music of Mills College, gave an excellent demonstration on Saturday morning of rhythmic note-writing and harmonic dictation. She stated that the fundamental difficulty with music teaching was a lack of rhythm.

A discussion on the training of teachers was carried on by Ralph H. Lyman, Director of Music of Pomona College; Ellen Hughes, Director of Music of Sacramento High School, and Elizabeth Peterson, Department of Music, Fresno State Teachers' College.

An attractive concert at the Tuesday Club auditorium was given on Friday evening by the High School Orchestra of Modesto, the Mills College Trio, organizations from the Chaffey Junior College of Ontario and the College of the Pacific, the orchestra and band of the Sacramento High School, the Sacramento Boys' Band, and Carl Grissen of the Fresno State Teachers' College, who played violin numbers.

FLORINE WENZEL.

THEO KARLE

TENOR

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World's Great Voices

This is the story of Theo Karle.

A boy of 22, coming to New York, unknown, unheralded, he had only to sing, and his great gift, a golden voice of exquisite beauty, met with enthusiastic recognition.

A long tour as soloist with the New York Philharmonic, engagements with the leading concert courses, orchestras and festivals followed, and almost at once Karle became one of the busiest and most successful artists.

And this is because he has so much to give. Today, on the threshold of his thirties, he is still the boy—still filled with the joy of song—a singer who loves to sing.

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"The great natural beauty of Karle's voice, the poignancy of its appeal, its flawless cantilena, his good taste in phrasing, artistic discretion in the use of light and shade—in fact, his splendid singing, received an ovation."—Washington Post.



MUSICAL AMERICA

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 MUSICAL AMERICA.

NEW YORK, FEBRUARY 9, 1924

THE ORCHESTRAL SEASON

WHEN backers and business managers of the leading symphony orchestras are considering the problem of the inevitable deficit and matters relating thereto, it would not be inappropriate for a few subscribers to hold a meeting of their own and discuss some of the artistic results of the present orchestral activity. Such a meeting might very well be opened with a vote of thanks to the many generous patrons who have called our symphonic organizations into being, who have given liberally to maintain and improve the forces which are contributing so largely to our musical development.

It may be taken for granted that this vote of thanks would be carried without a dissenting voice. Any criticism uttered subsequently would necessarily be tempered by feelings of gratitude, and certainly it would be uttered only with the desire to see the best use made of the superb orchestras which have brought distinction to America in the world of music.

From this point in mid-season we may look back with some feelings of gratification at what has been accomplished since the fall, and forward with hope for what is to come. Already we have heard some important novelties from abroad. True, the "Sacre du Printemps" of Stravinsky has made a somewhat belated passage so far as New York and Boston are concerned. The work was performed in Philadelphia two years ago, but even today, a decade after its first presentation in concert form, there are some who consider it a hazardous experiment in this country. Thanks to Mr. Monteux, however, it has now reached a wider audience.

Whether we agree enthusiastically or differ vigorously, it is necessary for us to have a knowledge of contemporary musical thought, and for this, if we are not to limit it to the few who may imbibe

it from the printed page, we must look to our conductors. It is not sufficient that we should take the smug course and divide the results of current tendencies toward atonalism into two classes: madness with method and madness without method. There may be method without madness, and we know very well that the unaccustomed ear often rejects much that is intrinsically beautiful.

We need go back no further than Wagner to illustrate the point, although there were probably critics in an early day who described Orpheus as an "ultraist." If we bear in mind the lessons of history, then we will walk with circumspection, but we may not walk at all unless our conductors take us by the hand and show us the gardens where the strange flowers bloom. We have heard important novelties this season, but we could have digested a few more.

In the classics we have been well served. Mr. Damrosch has just brought to a highly successful conclusion a series of Beethoven concerts in which all of the nine symphonies have been played. That is something we would not willingly forego. The immortal symphonies should form part of the program of every season, even if the various conductors compare notes to avoid repetitions in any one center. Indeed, the conductors might compare notes to much advantage in more than this, although on the other hand a more lively spirit of competition in certain directions would be welcome.

It is in the endless repetitions of popular works, the scarred war-horses of many a symphonic battle, that our imaginary meeting might find some grounds for complaint. In a center where several orchestras are active this regrettable feature is particularly manifest. If some of the Tchaikovsky and Wagner programs went by the board, if the performances of the Fifth Symphony, of the "Pathétique" and other favorites were limited, then there would be more room for new works, and for American works.

We found evidence in last week's issue of what the orchestras are doing for our composers, and, while in many cases the conductors are plainly eager to secure worthy works by Americans, the sum total is not very encouraging. In stimulating the creative musicians of the country, the orchestras are charged with a serious responsibility, and, if the conductors cannot find native novelties that interest them, then a judicious selection from works already performed and accepted might be made. Even the adored Tchaikovsky might make way for one night for the repetition of an American score. If we credit the complaints of many serious composers, they are not receiving all the consideration they deserve from some conductors. There is apparent a tendency to shelve a work as soon as it is performed. Rivalry seems to extend only to a premiere. A first performance is a feather in the cap of an orchestral leader, but a repetition of a worthy work would sometimes do more service to the cause of music in America.

N. Y. SYMPHONY PROGRESSES

A VERY satisfactory state of affairs was disclosed when Harry Harkness Flagler, president of the Symphony Society of New York, met the directors recently. An increase of twenty-five per cent in the sale of subscriptions is no mean achievement, especially when it is considered that the New York Symphony has been attracting more than substantial audiences for a number of years.

While it is gratifying to notice this encouraging advance on the financial side, the news of the Society's success in its educational activities is even more welcome. The children's concerts and the Young People's Series have been entirely sold out for the season, and already the hope has been expressed that it will be possible to increase the number of concerts for children next season.

The classes of high school pupils, taught by twelve first instrument players from the orchestra, are also proceeding satisfactorily. Seventy-two scholarships entitling the holders to twenty-five lessons each have been awarded by the Board of Education to talented pupils, and, in all, twelve classes have been formed. The experiment was made possible through a fund contributed by the directors last spring, and doubtless support will be forthcoming for further activities in this direction if the results prove satisfactory. The Symphony Society is to be congratulated upon the excellent work it is doing to promote appreciation of music and musical education among the children of New York City.

Personalities



Photo by Bain News Service

Tenor Takes a Turn at Playing a New "Baby Grand"

When Richard Crooks undertook to master the very special technic required for performances on the diminutive piano shown in the photograph, he found it a harder task than memorizing the solo part of an oratorio. The instrument, however, seems to present no difficulties to the tenor's little daughter, who is an accomplished performer in nursery recitals! Mr. Crooks has been putting in a busy mid-winter season, appearing twice as soloist in the Ninth Symphony of Beethoven with the New York Symphony last week and departing soon after to fill his third engagement with the Detroit Symphony this season. He will be heard in the spring as soloist in the North Shore Festival at Evanston, Ill., and in that at Spartanburg, S. C.

Mengelberg-Tobin—Willem Mengelberg has discovered a new violinist, he announced on his arrival here the other day. The latter is Richard Tobin, American Minister to The Hague, whose interpretation of the Mendelssohn Concerto aroused the conductor's interest. If he should ever leave the diplomatic service, Mengelberg promises to engage him!

Romaine—When Ninon Romaine, French pianist, gave a recital recently before the Toledo Tile Club in the Ohio city, she was elected as the only woman member of the organization. The club is limited to twenty members, and gives entertainments for many of the leading artists who visit Toledo, but Mme. Romaine is the only one who has thus far been honored with an invitation to join.

Lauri-Volpi—The King of Italy recently accepted the gift of a dozen phonograph records made by Giacomo Lauri-Volpi, tenor of the Metropolitan Opera. Before his recent sailing for the United States, the artist was commanded to sing before the Italian sovereign. The latter's interest in music led him to accept the offer of the singer to place a permanent collection of discs recording his voice in the royal music room.

Smith—Taking part in a fraternal celebration of a gala order recently fell to the lot of Ethelynde Smith, soprano. The artist was invited to sing at the celebration of the ninth anniversary of the founding of the national Kiwanis Club movement, held by the local unit of the organization at Grand Forks, N. D., last month. The singer was enthusiastically received and fêted with the characteristic good will of this genial fraternal body.

Salzedo—Because of the difficulty of securing good accompanists in emergencies, Carlos Salzedo has recorded the piano parts of three well-known works for the harp and that instrument on the Duo-Art piano. Though he is primarily known as composer for and performer on the harp, Mr. Salzedo is proficient as exponent of the larger instrument. The works he has chosen for recording are a Chorale and Variations by Widor, Debussy's "Danse Sacrée et Danse Profane" and Ravel's Introduction and Allegro.

Stanley—Even singers have their trials as parents, and beaux are a perpetual menace to all mothers of attractive daughters. Helen Stanley thought that she would be spared annoyance for some years to come, as her daughter Cynthia is only five. Our age, however, is a precocious one. Recently the door-bell of the soprano's home at Stamford was rung with vigor, and investigation revealed a young gentleman of six, who had ridden to the door on his trusty tricycle. Upon hearing that Miss Cynthia was not in, the young Loch-invar gave his telephone number with the message, "Please have her call me when she comes in."

McCormack—The calling of diplomacy is an attractive one to John McCormack, who is quoted in an interview given in Asheville, N. C., recently, as expressing willingness to enter such a career. "Six years from now, on my forty-fifth birthday," he said, "I would not be averse to renouncing my present work for an appointment as ambassador to some foreign country." When asked as to his choice of nations, he specified Italy, as he speaks the language. As for a second choice, the tenor is described as replying with a twinkle in his eye that if Ireland were a republic by that time "Dublin would have the call over the Court of St. James."

Point and Counterpoint

By Cantus Firmus, Jr.

De Pachmann on Lenin

CONTRARY to those pianists who sway the destinies of empires and preside at peace tables, Vladimir de Pachmann is said to take a most meager interest in political happenings. The exalted paths frequented by the muse of Chopin and other immortals claim most of the veteran's attention. Kingdoms may rise and wane, but the Prelude in G Sharp Minor retains all its dazzling potency. Consequently the recent death of one who has guided the stormy course of the Slavic ship for years attracted his attention not at all.

When Nikolai Lenin passed away recently in Petrograd, reports reached the ears of the pianist on his concert tour in the Far West. The scene that ensued is described in the *Seattle Post-Intelligencer*, a clipping from which is forwarded us by our erstwhile prized colleague, Oscar Thompson:

"Well, I see where Lenin has died at last," Pallottelli remarked yesterday as he sat reading the morning paper in De Pachmann's suite. "What was the name?" asked the great Russian pianist, turning away from the piano keys for a moment. "Nikolai Lenin," replied the musician's manager. "You know! Lenin, the red premier." "Never heard of him," said De Pachmann, with interest aroused. Pallottelli then gave the Russian artist a thumbnail sketch of the moving events that have taken place in Russia in the past few years. "My countrymen must be very glad to know that the despot is gone," remarked De Pachmann. "Yes," said his manager, meditatively, "but still there is Trotzky to be reckoned with, you know." "And who is he?" asked the world-famous pianist. Pallottelli had neglected to mention Trotzky in his sketch of modern Russian history, and so had to go back over the narrative and put him in. Having done so, he hastily changed the subject.

symposium by noting that "she is distinctly beautiful and possessed of an admirably formed throat and chest in alabaster." (We had heard of cedar chests. . . .)

From Gibraltar and waterfalls and alabaster, we come to the mineral kingdom.

* * *

"AS I listened, enraptured," the reviewer further confides, "I called to mind the review of the New York Times critic who wrote of her 'dark, low tones' and I thought of them as the topaz clasp for her gown. Dark, yes, but sparkling as the small diamond on the left hand and as pure." (Sic!)

There was a New York critic who compared Mme. — to a volcano. The southern critic has summarized some other points of view. So here is a new definition of Mme. —: A volcanic Gibraltar gushing pearls set in alabaster over a Norwegian waterfall.

* * *

Modern Music

CUSTOMER: "What tune is that girl playing in the back of the store?"
Salesman: "That isn't any tune; it's one of the clerks dustin' off a piano."
A. T. M.

* * *

Why the Austrian Cohort Fleed

AN especially touching anecdote is furnished us of an incident that occurred during the offensive on the Italian front during the recent war. It seems that the day was saved by the presence of mind of a composer, M. —. He was an Italian youth who was serving in the Italian postoffice department and was unable to leave his post for war service because of a government ruling.

Was he down-hearted? No! He turned his prolific pen to the composition of war songs.

Suddenly came the time to act. It was at the battle of Vittorio Veneto on Oct. 18, 1918, says the report, which is a stickler for figures.

The enemy was pressing hard upon his countrymen. Then—the heroic deed! Just when defeat faced the Italian forces M— sprang up on the parapet of the front line trench and sang one of his own compositions.

The Austrians, the story concludes, were driven back.

After Hearing "Lied von der Erde"

WHO is Mahler? What is he
That Music's Friends will
play him?

So deadly long and dull is he
That one is moved to mayhem.

* * *

Definition of a Contralto

THE trusty publicity agent of a well-known contralto writes in gentle deprecation of the glowing imagery with which certain reviewers seek to describe the singing of the prima donna. Particularly affecting are the tropes and similes which put geographical wonders to shame by the odious route of comparisons.

"One critic has compared her adequacy to Gibraltar," he writes. "Another chose to strike the comparison of a Norwegian waterfall, eternal and rhythmical. Both are applicable."

The critic then contributes to the

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"Good-Bye" for Violin

Question Box Editor:

Is there a transcription for violin of Tosti's "Good-Bye"?
K.
Cairo, Ill., Feb. 2, 1924.

There is a very good one, though comparatively simple, by Paul Vernon.

* * *

Lightening the Touch

Question Box Editor:

My touch has grown very hard through having to play for a long time daily in a motion-picture house. Is there anything I can do to improve it?
"CINEMA."

Berkeley, Cal., Feb. 1, 1924.

If you still have to play for a long time each day in a motion-picture house, the probabilities are that your touch will remain hard. Only careful practice, listening to each tone and watching the hand position can remedy this defect.

* * *

The Fontainebleau School

Question Box Editor:

Where can I get information concerning the Fontainebleau School?
M. B. R.

Orlando, Fla., Jan. 31, 1924.

Write to Francis Rogers, 144 East Sixty-second Street, New York.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

French Songs

Question Box Editor:

Will you give me a list of French songs? I do not want any of the ultra-modern school.
J.

Cœur d'Alene, Idaho, Feb. 1, 1924.

"Si j'étais Jardinier," Chaminade; "Sonnet d'Amour," Thomé; "Chansons Grises" and "Si Mes Vers Avaient des Ailes," Hahn; "Bonne Nuit" and "Crépuscule," by Massenet; "Après un Rêve," Fauré; "L'Esclave," Lalo; "Ariette," Vidal.

* * *

Circle of Fifths

Question Box Editor:

What is the circle of fifths? J. T.
Bangor, Me., Feb. 2, 1924.

A device of the key signatures arranged with C Major at the top of the circle. Go downward, adding one sharp each time until you get to the bottom of the circle and place there F Sharp and G Flat, these being regarded as the same key. Then go upward on the other side of the circle, dropping a flat each time

till you get back to C. The signatures run thus: C, G, D, A, E, B, F Sharp (G Flat), D Flat, A Flat, E Flat, B Flat and F.

* * *

For the School Orchestra

Question Box Editor:

Please publish a list of pieces suitable for school orchestra.
F. H. E.
Kokomo, Ind., Feb. 3, 1924.

Bizet's Suite, "Children's Play"; numbers from Tchaikovsky's "Nutcracker"; Suite; Schytte's "Children's Symphony"; "Children's Overture," Quilter; Serenade in G for Strings, Mozart.

* * *

High Tenor Notes

Question Box Editor:

How high does a tenor have to sing to succeed in opera?
I. M.
Hot Springs, Ark., Jan. 31, 1924.

He should really have a High C at his command, though many tenors manage to get along with a B-flat for their top-most note.

Contemporary American Musicians

No. 313

Hubert Linscott

HUBERT LINSOTT, baritone, was born in Santa Cruz, Cal., Aug. 11, 1883. He received his grade and high-school education in



Underwood & Underwood
Hubert Linscott

his native city and later entered the University of California, graduating in 1906 with the degree of Bachelor of Arts. As a small child Mr. Linscott studied piano and also sang frequently in public, but it was not until after entering college that he began the serious study of singing with Fernando Michelen in San Francisco. On graduating, he went directly to Paris and studied singing with Frank King Clark for three years, German lieder with George Vollerthun and harmony and composition with Campbell-Tipton. Returning to America in 1909, he taught singing at Brenau College, Gainesville, Ga., for three years, spending the summer of 1911 in London, studying under von zur Muehlen. In 1912 Mr. Linscott

went to Paris again, studying voice and acting with Jacques Isnardon until 1914, going then to Mme. Héglon-Leroux of the Paris Opéra. Was engaged for leading baritone rôles at the Lille Opéra for the following season, but the outbreak of the war prevented his fulfilling this engagement. Returning to America, Mr. Linscott taught the following year at Brenau College and went to New York in 1915, teaching and singing in concert and church until 1917, when he entered the American Ambulance Service. Commissioned as First Lieutenant in June, 1918. After being demobilized, he again settled in New York, studying with Eleanor McLellan for two seasons. He also sang in and conducted the choir of the Arlington Avenue Presbyterian Church at East Orange. During the summer of 1920 he was associated with Marcella Sembrich as teacher of diction at her summer school at Lake Placid, N. Y., and the following summer he taught at the McPhail School in Minneapolis. From 1921 until 1923 he taught singing at the Cleveland Institute of Music. Has sung in concerts and oratorio in various parts of the country, and in December, 1923, sang the rôle of the Goat in the first American performance of Stravinsky's "Renard" in New York by the International Composers' Guild, under Stokowski.

American Novelties Played by New York Orchestras

[Continued from page 6]

Burgin Plays Concerto

To say that the Boston Symphony is enjoying a second golden age is to record again a thought suggested by its previous visit to New York, but nothing could have emphasized the point more strongly than Thursday's concert. Mr. Monteux has worked wonders. The "Jupiter" Symphony was given in the true Mozartean manner, with ideal balance. Again the beauty of the Boston strings was made manifest, and the pure-toned wood-winds were a delight. The fugal movement was given with marvelous precision. For all the dominating blaze of the Stravinsky, the clear revelation of the symphony was impressed upon the memory, and, in addition to this, there was a moving and beautiful performance of the Sibelius Violin Concerto in D Minor, with Richard Burgin, the concertmaster, as soloist.

There are so many complaints about the paucity of good violin material, and here, laid aside, is a work of deep musical feeling, of lyric charm and rhythmic attractiveness. True, its inordinate difficulties might give pause to many soloists, but it is worth all the work that it calls for, and it is worth two or three of the stock concertos that are played ad nauseam in our concert halls. Mr. Burgin gave it a performance of the highest artistic merit. After the opening, he found assurance and with it a firm and beautiful tone. He met the technical exactions, octave passages, chords, with a fine skill, making clear music of some exquisite double-stopped phrases. Throughout the work he played with rare sensitiveness to the musical content, but he was particularly responsive to the rich Adagio movement.

New American Score

Among the works of American composers produced in recent seasons few

have been equal in musical quality or depth of feeling to a score played by the State Symphony, under Josef Stransky, at the Metropolitan Opera House on Sunday afternoon. In the Prelude to "The Faithful" by Bernard Rogers, Mr. Stransky has found a composition of fine distinction and originality, nobly conceived and sincerely executed. Mr. Rogers does not pursue sensationalism by the methods of the ultra-ist; neither is he a reactionary. Where dissonance is necessary to his purpose, he uses it, sparingly and with excellent taste. For the rest, he follows a simple form, and he writes melody that is beautiful without being sentimental. He has an understanding of the modern orchestra and its resources, and his score is warmly colored.

Without an introductory program note, the title of the novelty must have puzzled many in the audience, but the Prelude is dependent upon no program, and this must have been quickly realized by hearers who recognized its merit and made manifest such recognition after the premiere performance. Although the title does not matter a great deal, those who have a knowledge of Masfield's poetic tragedy, "The Faithful," will find in Mr. Rogers' work a strikingly felicitous rendering of the mood of the Japanese story. There is no deliberate Oriental trend in the music, but the suggestion of Eastern flavor is the more successful because it is a subtle infusion. The temptation to introduce a broad effect in the conventional manner of the occidental composer must hedge the path of the musician who studies "The Faithful," but Mr. Rogers eschews it as he eschews everything that is banal.

Although it was written in 1921, the Prelude has but now come to a hearing. It was inspired by the Theater Guild's production of the play, but it must be repeated, it is in no sense program music. It makes no attempt to mirror

the drama, but is simply a personal reaction to the spirit of the tragedy, a spirit of love and loyalty of men who are faithful to the last. Asano, a Japanese noble, is betrayed and brought to death by an evil rival, Kira. His followers consecrate themselves to vengeance, and after exile and long suffering they finally achieve their purpose. For their act of vengeance, the Ronin, or followers of Asano, are compelled to forfeit their lives, but they go serenely to death, strong in the knowledge that they have been faithful.

A Tale of Old Japan

The Prelude aims to express in a broad way the underlying emotions of the story, the qualities of human devotion, of courage and love which lead men to unselfish and heroic deeds. It is admirably successful. It opens with a stirring burst of music, reminiscent of the Ronin and their banner-decked spears. A theme of solemn beauty is sounded by the cellos and taken up by the other strings. Three trumpets utter a call, and the orchestra becomes agitated. There is a slow passage which ends dramatically on a chord with a ringing harmonic and, then, much of the pathos of this story of Asano and the Faithful is expressed in a beautiful cantilena, an extended melody which comes exquisitely from the strings. The work closes on the trumpet call, now muted, giving the effect of distance, and it is as if Kurano has just spoken the closing words of the play: "You trumpeters, who call the faithful to death in all the armies of the world, blow a long point

That long-dead heroes
Manning the ramparts of God
May hear us coming,
Baring our hearts to the sword
For him we loved so."

If the promise of this early work is borne out, we shall hear much more of Mr. Rogers. As it is, this Prelude to "The Faithful" deserves repetition. It may be commended to conductors in search of an American score of rich merit.

Mr. Stransky opened his program with the novelty and gave it a fine performance. The composer came forward to bow, and was recalled to bow again.

There followed the Schumann Piano Concerto with Ossip Gabrilowitsch as soloist, and Mr. Gabrilowitsch was in excellent form. It was an extremely graceful and beautifully shaded interpretation of the great opus. The opening Allegro was played with rare skill and with that exquisite tone for which the pianist is noted, but the best work was accomplished in the Intermezzo. The audience received the performance with enthusiasm.

Finally, Tchaikovsky's "Pathétique" Symphony was played, Mr. Stransky announcing the last movement as a tribute to ex-President Wilson, whose death was announced a few hours before.

P. CHARLES RODDA.

Play "Symbolic Poem"

A solemn note was sounded at the opening of the concert by the New York Symphony in Aeolian Hall on Sunday afternoon, when Mr. Damrosch led the "Funeral March" of Chopin, while audience and orchestra stood, in tribute to Woodrow Wilson.

A feature of the concert was the first American performance of Howard Harold Hanson's "Symbolic Poem" "North and West" by the orchestra, assisted by a small chorus from the Oratorio Society of New York.

The composer, who was born in Nebraska and is twenty-eight years old, won the first fellowship awarded in competition by the American Academy in Rome several years ago. He is now on a visit to the United States and conducted his work in person.

It is an exceedingly ambitious program that Mr. Hanson has outlined for his composition—namely to depict the contrasted civilizations of Scandinavia, whence his forebears came, and of sunny California, where for several years he was dean of the Conservatory of the Pacific at San Jose. His choice of a somewhat elaborate machinery to embody his theme, combining the use of wordless voice parts treated in orchestral style, makes the achievement still more commendable. Here assuredly is a personality robust and original, backed by a mature knowledge of the technic of the orchestra.

Voices Used Skillfully

The composition is in three parts, with brief pauses. The first, symbolizing the "austere stoicism and brutal vigor, mysticism and melancholy" of the North, opens with an effective Lento introduction. Pizzicato effects on the harp overlay a somber motif in the strings. Feminine voices later intone a reiterated theme on two successive notes, and a male chorus is heard in unison, over a rhythmic passage by trombones and tuba. This is perhaps the most ambitious section of the work, and it ends with a staccato figure in the strings and a single naean of the brass. The second section, depicting the West, opens with a melodious theme sung by two voices with an accompaniment by cellos. This motif is later represented in conflict with material from the first movement, with a triumphant close in which voices and full orchestra proclaim the principal theme of the North. The closing section is brief, a baritone solo voice entering to sing the Northern motif, and the composition ending with a somber passage for the strings, broken by a final outburst of voices. The performance was an effective one. The singers commendably performed their difficult music. The composer had to bow many times.

The concert included a remarkably good performance of Beethoven's Violin Concerto, with Georges Enesco as soloist. This musicianly artist endowed the solo part of the work with fine restraint and demonstrated eminent virtuosos attainments, succeeding especially well in the Romance. The orchestra under Mr. Damrosch collaborated with notable success. The concert opened with a spirited projection of the Theme and Variations from Tchaikovsky's Suite No. 3. Johann Strauss' Waltz "Wine, Women and Song" provided a lilting conclusion.

R. M. K.

Beethoven Series Ended

With the Ninth Symphony, Mr. Damrosch brought the Beethoven series of the New York Symphony to a successful conclusion on Friday evening of last week. The New York Oratorio Society supplied the chorus for the proud delivery of the Ode to Joy, and Ruth Rodgers, soprano; Mabel Ritch, contralto; Richard Crooks, tenor, and Fred Patton, bass, formed the quartet. Altogether, it was a very satisfying performance; a grand climax to the several concerts which have brought presentations of the nine symphonies in chronological order.

Certainly, the Symphony Society did things well in this last program. To begin with there was the Canon, "Helpful be, O Man, Noble and Good," arranged for solo voices and chorus by Mr. Damrosch, and in this Nevada Van der Veer, contralto, and Frederic Baer, baritone, joined with the singers named above. Albert Stoessel conducted. The six solo voices blended very beautifully, and the chorus sang with excellent tone.

Next the Piano Sonata Op. 111 was played by Harold Bauer, and played with that insight which always distinguishes this artist's work. It was an extremely fine presentation of a composition that offers many difficulties, and these not merely technical. There were times when Mr. Bauer's tone had the delicacy of a harpsichord; other times when it took on a compelling, orchestral force. This, however, is rather a familiar story. The pianist has shown us before that he understands Beethoven's last sonata, its moments of grandeur and its moods of lyric tenderness.

Mr. Damrosch was appropriately acclaimed when he came forward to lead his orchestra. Music-lovers, and students in particular, owe him a debt of gratitude for his work in presenting this Beethoven series, and the hope will be entertained by a great number that not many winters will pass before a similar set of programs, with the symphonies as features, is arranged. This is a Beethoven year, since the centenary of the Ninth will be passed in May next, but every year is a Beethoven year for the music-lover.

Ninth Symphony Finely Played

There was much to admire in Mr. Damrosch's interpretation of the great symphony. It was carefully studied in detail, and the orchestra played very

[Continued on page 35]



LYELL BARBER

A young pianist of splendid fulfillment and unusual promise

Mr. Barber, in addition to numerous recitals this season, appears assoloist in the following orchestral engagements:

CHICAGO SYMPHONY ORCHESTRA Frederick Stock, Conductor	CLEVELAND SYMPHONY ORCHESTRA Nicolai Sokoloff, Conductor
NEW YORK STATE SYMPHONY ORCHESTRA Josef Stransky, Conductor	
AMERICAN NATIONAL ORCHESTRA Howard Barlow, Conductor	BROOKLYN SYMPHONY ORCHESTRA Herbert Graham, Conductor

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THE MASTER PIANO

"Siegfried" Slays Dragon Again at the Metropolitan



HE policy of gradualness adopted by the Metropolitan Opera in the restoration of the Wagnerian repertory brought a day of gladness last week. Some more of Hans Kautsky's scenery was taken out of storage, dusted and hung, and, everything being in readiness by Saturday afternoon, "Siegfried" came back.

This was the second Wagner revival of the season, "Die Meistersinger" having been re-introduced in November last. Two of the great music-dramas still remain on the shelf, and both belong to the "Ring" series. Perhaps next year will see "Rheingold" and "Götterdämmerung" restored. At any rate, this is the prayer of the Wagnerites who have clamored for the complete cycle ever since the peace began.

"Siegfried" had not been heard at the Metropolitan since America went to war, but it was sung in New York last year by the German Opera Company in presentations of the "Ring." The impatient were satisfied for a time by these performances, but they must have felt more at ease when Artur Bodanzky gave the signal for the Prelude on Saturday afternoon.

For once the first growling utterance of the Dragon Motive was robbed of its sinister import, for it sounded an assurance that the young dragon slayer had returned to stay; that he would be seen in action each season for many a year to come.

This production by Mr. Gatti-Casazza's company was something to please the exacting, and certainly it was one of the most impressive of the Wagnerian revivals. It moved majestically, with dignity, and its mightiness stirred the audience to enthusiasm.

Curt Taucher was a Siegfried of adequate voice and heroic bearing. Always he was convincing in his picture of reckless youth, laughing at dragons, impatient of restraints imposed by the old gods, fearful of nothing until he found love upon the mountain-top.

Early in the first act Mr. Taucher caught the keynote of his Siegfried. He was excellent in his encounters with Mime, and spiritedly he delivered the Sword Song and the subsequent scene of the forging of Nothung. He seemed to feel the naïveté of the impetuous boy, and his impersonation had a genuine freshness. The episodes in the forest were admirably done. Siegfried, listening to the birds, trying his reed pipes and tooting upon his horn, is sometimes a ridiculous figure, but there was nothing ridiculous about this new hero. There was a delightful touch of comedy in his boyish petulance.

When he fought with the dragon, his enthusiasm and vigor gave life to the romance. The steam-belching nostrils and the green electric eyes of the terrible beast were feasible because of the earnestness of this Siegfried, and the whole affair was managed very well, even if it did take place in the back-ground.

It was when he came upon Brünnhilde that Mr. Taucher accomplished his finest work. To hold the audience after the thrilling music that accompanies the climb up the fiery mountain is no mean task, but the scene between Florence Easton, as the awakened Valkyrie, and Mr. Taucher was memorable as one of

the brightest achievements of the afternoon.

Florence Easton as "Brünnhilde"

Any Siegfried would be inspired by such a Brünnhilde. Mme. Easton was magnificent. This artist's extraordinary versatility frequently moves one to wonder. There seems to be nothing in opera that Mme. Easton cannot do. Everything she does well, and most things she does with superb art. Now she adds an unforgettable Brünnhilde to her amazing record.

The scene of the awakening was very beautifully acted, and the passionate song in which the war-maiden realizes that she has put off her divinity for the joy of love was a triumph for the artist. All the fine, clear music of Mme. Easton's voice was given to those phrases. It soared to the echo of the Valkyrie's cry and rang out with entrancing tone above the turbulent orchestra. There was poignant quality in her song, first in the lament that she might ride no more with her companions and then in the gladness of her love for Siegfried.

Clarence Whitehill's Wanderer is a familiar figure, but in this revival it seemed to have gained in dignity and richness of voice. Mr. Whitehill was splendid in the scene of the questions with Mime and again in the episode with Erda. This Erda was equipped with the opulent voice of Margaret Matzenauer, and seldom has Mme. Matzenauer sung with more beauty of tone or dramatic expressiveness. It is a part of limited opportunities, but the artist was impressively majestic and made an important contribution to the production.

The indefatigable and valuable George Meader was Mime, and although his earnestness was a little apparent at times, generally he did well; certainly he sang well. Gustav Schützendorf as Alberich was sufficiently explosive to indicate the ferocious temper of the dwarf, and William Gustafson, with magnified voice, made Fafner an articulate dragon. The music of the Forest Bird was allotted to Thalia Sabanieva.

Mr. Bodanzky kept things admirably balanced in the orchestra pit; in fact, the orchestral performance was one of the finest of the season. The Forest Murmurs scene was beautifully played and the Fire Spell was a thrilling drama in tone. This "Siegfried" revival is altogether a striking achievement.

P. C. R.

The First "L'Africana"

Mr. Gatti's glittering restoration, Meyerbeer's "L'Africana," was returned to the repertory Thursday evening with all the pomp and circumstance which marked the revival last spring. This colorful pageant is unquestionably one of the outstanding accomplishments of the regnant powers, no matter how one views music of this honorable vintage. For all its theatricalism, the score is a faithful index of the melodic resourcefulness of a truly unique figure—so, all in all, even from the musical standpoint, there are valid reasons for revival. The objection can be raised, however, that some of the cuts are ill-advised, for example, several of the baritone arias.

Beniamino Gigli again sang and acted the leading part of Vasco da Gama, the intrepid explorer, with rare gusto and fire. Gigli has added many cubits to his artistic stature since his advent at the Metropolitan. To catalog some of his virtues, he has a new poise and assurance in gesture, a graceful and acute understanding of what the rôle exacts from both the musical and histrionic sides; his boyish impetuosity of the past is now under proper restraint and is conserved for the ultimate moments. Vocally, his higher tones have taken on more breadth—the vitality and volume of the altissimo notes must delight the

most perfervid connoisseur among our hypercritical standees. We must add that Mr. Gigli was a personable and ingratiating figure as Vasco and that the favorite arias, including, of course, "O Paradiso," were warmly, not to say feverishly, received by the vast audience.

On the previous evening Queena Mario was Juliet in the Gounod opera, but no sign of fatigue was to be discovered in her delineation of Inez in "L'Africana." The young soprano made an appealing picture of the young noblewoman who finally, after many stirring adventures, becomes the explorer's bride.

It is also a pleasure to record the success of Rosa Ponselle as Selika, the African slave, in the wholly admirable cast. She sang in her best style—and Miss Ponselle is another artist who has developed apace—and offered an impressive impersonation, despite the limited opportunities afforded by the librettist, Scribe.

Giuseppe Danise was in his familiar place as the savage Nelusko. Our only regret was that this rôle has been abbreviated and therefore affords less opportunity for this capable singer. Others in this excellent cast included Marion Telva, Adamo Didur, Léon Rothier, Angelo Bada, Paolo Ananian, Pietro Audisio and Vincenzo Reschiglian.

To Mr. Bodanzky belongs credit for the wise and discreet reading of the score.

"Rosenkavalier" Gaily Sung

Dramatically "Der Rosenkavalier" is one of the best performances given at the Metropolitan, and on Monday evening it was sung as finely as it was acted. An enthusiastic audience included Siegfried Wagner, who occupied Gatti-Casazza's box.

Maria Jeritza was again a captivating Octavian, courtly in boy's garb and awkwardly hoydenish in the frocks of Mariandel. Florence Easton, the Feldmarschallin, played with delicacy, and in the duet with Mme. Jeritza was particularly effective. Queena Mario, appearing for the second time as Sophie, sang the ex-

ceedingly difficult part with ease and played with delightful coquetry. Paul Bender and Gustav Schützendorf were, as always, uproarious as Baron Ochs and Von Faninal. Rafaelo Diaz, Angelo Bada, Kathleen Howard, Carl Schlegel, George Meader and William Gustafson completed the cast. Mr. Bodanzky conducted admirably.

H. M.

"Romeo and Juliet" Again

Gounod's "Romeo and Juliet" was sung on Wednesday evening for the fifth time this season with an impressive cast, including Armand Tokatyan and Queena Mario in the title-roles, the former replacing Edward Johnson, who had to postpone his re-entry into the company because of illness. William Gustafson sang Capulet for the first time, making the part impressive dramatically and interesting vocally. Other high lights were Rafaelo Diaz as Tybalt and Gustav Schützendorf as Mercutio.

The two leading singers could hardly have been surpassed in their parts. Miss Mario, slim and girlish, acted her first scenes with ingenuousness and the later ones with real tragic force. Throughout her singing was of the excellence that one has come to expect from her. Mr. Tokatyan's work was of a high order and he was much applauded, especially after the aria, "O, Levè-toi Soleil!" The remainder of the cast included Raymond Delaunois, Henriette Wakefield, Giordano Paltrinieri, Millo Picco, Paolo Ananian, Léon Rothier, who was a sonorous and impressive Frère Laurent, and Louis D'Angelo. Louis Hasselmans conducted.

J. A. H.

Johnson Returns as "Canio"

Mr. Johnson was sufficiently recovered from his indisposition to sing Canio in "Pagliacci" on Friday night. He acted the part with conviction and gave a convincing portrayal of the rôle. Some excellent singing was done by Lawrence Tibbett, baritone, in the rôle of Silvio. Lucrezia Bori was a charming Nedda;

[Continued on page 37]

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LAROS

PIANIST

Scores another success in New York City in his
Aeolian Hall Recital, January 27

TEN RECALLS AND THREE ENCORES DEMANDED!

New York Evening World—

Earle Laros in Aeolian Hall in the evening gave a musicianly and intelligent interpretation of a program that indicated scholarship in its selection. This pianist has a **crisp and effective manner of getting results.** His Mozart had the right touch, his Bach "Passacaglia" the necessary rhythmic feeling.

New York Herald—

His technic is good and enables him to concentrate upon more valuable characteristics. He played Schumann with much charm. He gave an intelligent, well wrought performance of Bach. In other respects he showed a sensitive regard and intelligent appreciation for the musical contents of the program.

Musical America, Feb. 2nd—

"In these days, when a 'stunt' is more applauded than a solid piece of artistry, such work as was exhibited at this recital shines forth like a rich jewel in an Ethiop's ear." . . . Certainly the MacDowell has seldom had a more musicianly performance."

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D'ARLE

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NOTABLES GREETED BY CHICAGO THRONGS

Sunday Brings Paderewski
and Kreisler—Other
Gala Events

CHICAGO, Feb. 2.—Fritz Kreisler and Ignace Jan Paderewski played in the Auditorium Theater Sunday, the violinist in the afternoon and the pianist in the evening. The tremendous crowd that filled the stage and the boxes and every available seat in the theater for Kreisler, more than 4300 persons, was met as it poured out of the theater by another capacity audience going in to hear the Polish pianist at the evening concert, which was a benefit for the Illinois Children's Home and Aid Society.

The power of great personality was seen in the different methods of these two artists—Kreisler wooing the attention of his audience by his serene manner and rather shy appearance, Paderewski shaking his mane like a lion and thundering with dynamic force—yet each holds his public in the hollow of his hand.

Paderewski puts his listener under the hypnotic spell of his genius and personality. His exquisite tone in the Schubert-Liszt "Hark, Hark the Lark" was a caress to the ear. In the Beethoven E Flat Major Sonata, Op. 27, the piano became a prism of light and loveliness, rather than a dead musical instrument. There was tremendous vitality in his playing, and numbers that register mere pleasant sound under other hands became dramatic in his handling of the music.

Kreisler opened his program with the César Franck Sonata. Carl Lamson played the piano part. The performance of it was superlative. Kreisler played the Tartini Fugue in A and variations with noble musicianship, sweet, singing tone and irreproachable technique. He received many recalls and had to repeat several of the shorter numbers at the end of his program, as well as play many extras.

The London String Quartet played at the Blackstone Theater Sunday afternoon. Heard by this reviewer in Scontrinos "Menuetto," this delightful and musicianly group of players disclosed great delicacy and grace, glowing contrast, beautiful nuances and finely balanced rhythm.

The Civic Orchestra, in Orchestra Hall, suffered in attendance from the competition of the other concerts, but the standard of excellence maintained throughout the concert was very high. The tone and technique of this organization grow constantly more brilliant and admirable. Eric Delamarter conducted the orchestra in Dvorak's "Carneval" Overture, which was all that this reviewer had time to hear.

Alice Sjoselius, soprano, sang in Lyon & Healy Hall, her program containing a group of songs in Swedish in addition to the customary Italian, German and English numbers and a group of Russian songs in English translation. Her English was entirely understandable, and her full, resonant voice and artistic skill gave a very pleasant impression of her talents.

Ira Hamilton, pianist, appeared at The Playhouse. His tone has gained much in delicacy and smoothness and his technique was dexterous and clear. He showed not only excellent command of the keyboard, but also a musicianly understanding of the inner meaning of the music. He was heard by this reviewer in Poulenc's "Mouvements Perpetuels" and Arensky's Etude in F Sharp Minor.

The three Duncan dancers, Anna, Margo and Lisa, in a program at the Studebaker Theater, gave interpretations of Chopin and Gluck. The "Dance of the Elysian Fields," from "Orpheus," was exquisite, and the three dancers

gave an imaginative interpretation of Chopin's Funeral March, in which the central figure rises from the grave and sheds its cerements like a butterfly rising from a chrysalis. F. W.

BOURSKAYA GIVES RECITAL

Mezzo Wins Success in Her First Chicago Concert

CHICAGO, Feb. 2.—Ina Bourskaya, mezzo-soprano, gave her first Chicago recital Tuesday night in Kimball Hall. With her operatic successes at Ravinia and in the Russian Grand Opera and Chicago Civic Opera in mind, it was not at all surprising that her concert should have proved a genuine artistic treat. She began her program with the air from "Jeanne d'Arc," by Tchaikovsky, and went through old and modern Italian songs, modern French and exquisite Russian numbers, with songs in English for extras. Perhaps the most enjoyable number on the program was Rimsky-Korsakoff's "Awakening," which was new to this reviewer.

Miss Bourskaya's voice is full and agreeable, with greater freedom of production than most mezzo-soprano voices, and she sang with sympathetic tone and intelligent appreciation of her texts. Among her extras were the "Habañera" from "Carmen" and the "Song of the Shepherd" from "Snow Maiden," two operas in which she made operatic history with the Chicago Civic Opera.

Margaret Carlisle played sympathetic accompaniments, and also proved herself a solo pianist of decided gifts in the Pabst paraphrase for piano of airs from Tchaikovsky's "Eugene Onegin." F. W.

Gem Thieves Rob Opera Patrons

CHICAGO, Feb. 2.—A systematic robbery of patrons of the operatic horseshoe at the Auditorium Theater by what police believe to be an organized syndicate of gem thieves was revealed this week when it was learned that thousands of dollars worth of jewels have been stolen from society leaders during the Chicago Civic Opera season. Mrs. Howard H. Spaulding, formerly Catherine Barker, lost a ring valued at \$500 on the closing night of the season, one week ago. Mrs. George A. Thorne said she was robbed of a \$2,000 platinum and diamond bracelet while attending the opera on Jan. 14. Mrs. D. D. Livingston reported the theft of a pendant valued at \$1,050 at the opera on Dec. 19. Other losses of jewelry, probably due to theft, have been reported from time to time during the season.

Gould Fills Many Dates

CHICAGO, Feb. 2.—Herbert Gould, bass-baritone, has fulfilled many engagements in oratorio and concert since Christmas. He sang on Dec. 28 for the Portland (Ore.) Singers' Association in "The King," an oratorio by E. Bruce Knowlton, a Portland composer. On New Year's Day he sang in "The Messiah" for the Salt Lake City Oratorio Society in the Mormon Tabernacle. This was his fourth annual appearance there. He sang again in "The Messiah" at Birmingham, Ala., with the Municipal Chorus on Jan. 6. He gave recitals on Jan. 14 before the Lake View Musical Society in Chicago and on Jan. 15 before the Civic Music Association at Kankakee, Ill.

Stephens' Students Return Home

I. Milton Cook of Nashville, Tenn., and Frederick Bailey of Worcester, who have taken a course of intensive study under Percy Rector Stephens, in New York, have returned to their home cities to continue their musical activities. Mr. Cook is director of school music in Nashville, conductor of the Nashville Choral Society, director of the vocal department of the Tennessee School for the Blind and has taught at the summer sessions of the University of Tennessee in Knoxville.

STOCK SHORTENS BRUCKNER WORK

Chicago Symphony Conductor
Leads Despite Handicap
of Broken Wrist

CHICAGO, Feb. 2.—Frederick Stock's blue pencil turned Bruckner's long "unfinished" symphony into a really enjoyable work for its performance by the Chicago Symphony in its weekly brace of concerts Friday afternoon and this evening.

Twenty-one years ago, when Theodore Thomas gave the work its first performance, it nearly finished the audience by its wearisome length. This week the same work was delightful. Stock, whose revision and rescoring of Schumann's "Rhenish" Symphony two years ago was so favorably received, has done even better with the Bruckner work, because he had far less to work with than when he was rescoring Schumann's harmonies. The scherzo of the Bruckner, in its revised form, is a masterpiece, orchestrally

effective, and its rhythms almost compel the listener to participate. But even in Stock's revision, the first and third movements are arid. The fourth movement was never written.

It was Eric Delamarter who conducted the symphony, for Stock, with his "salary arm" in a sling, did not feel equal to directing so long a work. Stock conducted the first and third numbers on the program with his left arm, for the right wrist is broken. Delamarter won the applause both of the orchestra and the audience by the freedom of his beat and the flexibility of his phrasing, and Stock, in his part of the conducting, made his left arm as efficient an indicator of rhythmic and dynamic intention as his more active and routinized right.

Carl Friedberg was soloist in the "Emperor" Concerto of Beethoven for piano and orchestra. He recreated the masterpiece, playing it with abundant dramatic expression and a virile touch. It was refined and sympathetic playing that searched out the spirit of Beethoven as well as following the Beethoven tradition. The artist won much applause.

The orchestra played a "popular" concert in Orchestra Hall Thursday night. Eric Delamarter conducted the orchestra in Mendelssohn's "Italian" Symphony and Frederick Stock led the balance of the program. F. W.

In Chicago Studios

Chicago, Feb. 2.

CHICAGO MUSICAL COLLEGE

Pupils of Ethel Stenn, assisted by pupils of Ray Huntington, gave a recital in Steinway Hall Recital Hall on Tuesday evening. Pupils of Willa Bee Atkinson, assisted by pupils of Margaret Hayes and Ray Huntington, gave a recital in the same hall on Thursday evening. Lily Mohn, vocal pupil of Edoardo Sacerdote, gave a recital on Wednesday at South Bend, Ind., and Eulalia Cornor, another pupil, gave a song recital at Dayton, Ohio, last Sunday. Mrs. Blackburn, pupil of Mabel Sharp Herdian, is giving recitals in the East.

AMERICAN CONSERVATORY

John J. Hattstaedt, president of the conservatory, has left with Mrs. Hattstaedt for Miami, Fla., for their annual midwinter sojourn. The new summer session and master school booklet of the conservatory has just been issued. It contains information regarding the various courses of study, faculty, rates or tuition, lectures, recitals, etc. One of the special features of the coming summer session will be the courses in public school music, under the special direction of O. E. Robinson. George H. Gartlan, director of public school music of New York City, has been re-engaged to deliver a series of lectures.

GUNN SCHOOL OF MUSIC

Granville English was one of the successful competitors in the Chicago Daily News contest. His prize-winning composition is a Nocturne for piano, "When Moonlight Falls." His new choral work, "The Ugly Duckling," for two-part chorus and orchestra, has just been issued by the H. W. Gray Company of New York. The libretto, by Isabel Buckingham, is an adaptation of Hans Christian Andersen's famous fairy tale.

AUDITORIUM CONSERVATORY

William S. Schwartz, tenor, pupil of Karl Buren Stein, was one of the leading artists chosen to fill the sudden gap made by the withdrawal of the Prague Bohemian Nationals at Sterling High School Auditorium Wednesday. He was recalled many times and received a warm demonstration of approval from the big audience. He has also been engaged for six appearances of Smetana operas to be produced by the Smetana Singing Society at the Blackstone Theater, with which company he made a gratifying success last year as Jenick in "The Bartered Bride" at the Studebaker Theater.

COLE-AUDET STUDIO

Bess Claire Murray, pianist, played a radio program last Saturday. The soloists last Monday evening at the concert

for the Ensemble Class, conducted by Viola Cole-Audet, were Bess Claire Murray and Philip Kaplan.

"Pagliacci" Given in English

CHICAGO, Feb. 2.—Following its bi-weekly program of opera in English, begun two weeks before, the Chicago Theater last Sunday noon presented "Pagliacci" to an audience of 5000, Nathaniel Finston conducting and the theater's orchestra providing the accompaniments. Marjory Montello, Enrico Clausi, Mario Carboni, Walter Pontius and William Phillips were soloists.

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SOLO ORCHESTRA MAKES ITS DEBUT

New Scores Well Played by Eric Delamarter's Organization

CHICAGO, Feb. 2.—The Chicago Solo Orchestra, conducted by Eric Delamarter, made its formal bow to the public Thursday afternoon at the Blackstone Theater. The orchestra contains twenty-five members, and was organized to present modern orchestral works written for unusual instrumental combinations. Delamarter's "The Betrothal," which has been heard here before, is excellent music, and it gains in charm at each hearing. This overture opened the concert.

The David Stanley Smith "Symphony in Miniature" was well received. It is skilfully orchestrated, and shows much musical knowledge. The most important item on the program was undoubtedly

Leo Sowerby's "Rhapsody," which was given its first performance at this concert. The music was not emotional, but purely beautiful, with a wealth of color and melody. Sowerby seemed to delight in music merely for the sake of its own beauty, and his unusual gift of harmony made the work pulsate with loveliness. Marx E. Oberndorfer's "Prison Sonnets" for baritone and orchestra were interesting, with the composer supplementing the orchestra at the piano, and Raymond Koch singing with clean enunciation and pleasing voice.

The characteristic tone of each individual instrument was easily heard in this small orchestra. It was delightful to have the bassoon's capacities for songful utterance so effectively displayed, to appreciate the viola's variety of tone color and extend one's acquaintance with the individual personnel of the Chicago Symphony, from which the players of the Chicago Solo Orchestra were drawn. F. W.

CAPITAL WARMLY GREET'S CHALIAPIN

Basso, Gerardy and Barclay Visiting Artists—Events in Local Circles

By Dorothy DeMuth Watson

WASHINGTON, D. C., Feb. 1.—Chaliapin was warmly welcomed in his first concert here this season by a capacity audience at the National Theater Thursday afternoon, Jan. 31. The Russian basso was presented by T. Arthur Smith, Inc. He delighted the audience deeply with some old favorites, the "Song of the Flea"; the "Volga Boat Song" and the "Two Grenadiers" of Schumann. Rudolph Polk, violinist, and Feodor Koenemann were the assisting artists.

Mrs. Lawrence Townsend presented

Jean Gerardy, 'cellist, and John Barclay, baritone, in the fourth of her Monday Morning Musicales at the Hamilton Hotel Jan. 28. The artists gave a brilliant account of themselves, while the accompanists, George McManus and Carroll Hollister, were decidedly capable.

Peggy Albion gave the second of her series of Friday afternoon Operalogues at the Cosmos Club Feb. 1, when she recounted the story of "Lucia," which was illustrated with incidental music by members of the Washington Opera Company.

Mr. and Mrs. Paul Bleyden were hosts at one of the musical teas on Sunday afternoon, Jan. 27, when Hattie Herfurth, contralto, and Grace Washburn, coloratura, were the soloists presented. Mrs. Bleyden was an excellent accompanist.

The Friday Morning Club presented Mrs. Tooke, pianist; Mrs. Reed, contralto, and Margaret Mansfield, violinist, in recital at the Cosmos Club Friday, Jan. 25.

Soprano and 'Cellist Appear

CHICAGO, Feb. 2.—Two young artists, Beulah Rosine, 'cellist, and Helen Freund, soprano, appeared in recital Wednesday night in Lyon & Healy Hall. Miss Rosine's tone was ample in volume and carrying power, her phrasing was discreet and pleasing, and she showed careful schooling. Miss Freund, in several coloratura airs, deepened the pleasing impression she made recently when she sang with the Civic Orchestra. Her soprano voice was fresh, clear and beautiful, and she was warmly applauded.

Musicians' Club Sponsors Recital

CHICAGO, Feb. 2.—Ethel Jones, mezzo-soprano, and Norma Altermatt, violinist, appeared Monday afternoon in the Blackstone Theater. The recital was sponsored by the Musicians' Club of Women. Miss Jones' pleasing voice was in fine condition, and her singing of the Guarinieri "Caro, caro il mio bambino" was especially liked. Miss Altermatt was equally successful with the Bruch "Scotch Fantasy."

Benefit Concert Raises \$2,500

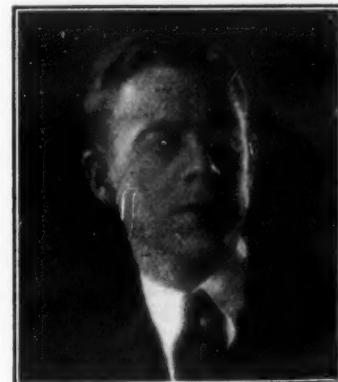
CHICAGO, Feb. 2.—American and foreign opera stars presented a benefit concert in Orchestra Hall Wednesday night for the West End Hospital Auxiliary, and raised \$2,500 for the charity. The Sherwood Symphony Orchestra; Joan Young, soprano; William Rogerson, tenor; and Audrey Call, violinist, were among those who took part.

American Chamber Works Performed

CHICAGO, Feb. 2.—David Stanley Smith's Quartet in C was given its first Chicago performance last Tuesday by the Chicago String Quartet, in a concert of American works, at the Fortnightly Auditorium. A Quartet in G Minor by Daniel Gregory Mason was performed on the same program.

CHICAGO, Feb. 2.—Amy Dorith, coloratura soprano, sang a new composition by Henry Purmort Eames, "The Song of the Woods," in an artist program given by courtesy of Dr. Chr. F. Balatka for the Chicago Lincoln Club on Jan. 13.

Frederic Tillotson to Appear as Soloist with Pierre Monteux Forces



Frederic Tillotson

BOSTON, Feb. 2.—Frederic Tillotson, the well-known concert pianist of this city, has been chosen as soloist for the Boston Symphony in Brockton Sunday, Feb. 10. He will play Schubert's "Wanderer" Fantasy as transcribed by Liszt. Mr. Tillotson, who was born in St. Louis, Mo., made his first public appearance as soloist with the Denver Philharmonic at the age of fifteen and became prominent as a concert artist even before he removed in 1916 to Boston, where his reputation has steadily grown. In addition to his activities as a pianist, he has done a considerable amount of composition.

Cora Verson in Europe

CHICAGO, Feb. 2.—A former Chicagoan, Cora Verson, pianist, has been playing with much success during the last few weeks on the Riviera: in Cannes, Monte Carlo and Nice. Later she will play in Rome, then Vienna, Munich, Dresden, Berlin, Leipsic, Paris and London.

Pupils of the Boston Music School Settlement, Stetson Humphrey, director, recently gave a concert at the Franklin Square House. The young performers showed marked talent and training that reflected credit to those who have been responsible for its development. Rose Sheff, Rae Weiss, Rachel Berns and Phyllis Arnold were the vocalists heard. The violinists who played solos were Celia Block, Alice Baranowski, Leonard Baranowski and Sarah Waggenheim. Goldie Waggenheim played cello solos and Edythe Paley piano solos.

MANCHESTER, N. H.—The Chaminade Club's recent program in the Library Auditorium was directed by Mrs. Klara F. Muehling, and was given over to operatic music. Mrs. Thomas Thorpe presided at the business meeting.

Carmine

FABRIZIO

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THE PROGRAM

- | | | |
|---|---|-------------------|
| Sonata | 1 | Sylvio Lazzari |
| Lento-Allegro | | |
| Lento | | |
| Con Fuoco | | |
| Morceau de Concert | 2 | C. Saint-Saëns |
| | 3 | |
| a. Scherzo-Valse | | Chabrier-Loeffler |
| b. Berceuse | | E. Ysaie |
| "The Poor, Wretched Child Falls Sadly to Sleep" | | |
| c. Lointain Passé | | E. Ysaie |
| | 4 | |
| a. Tempo di Minuetto | | Pugnani-Kreisler |
| b. Serenade | | A. Arensky |
| c. Romance sans Paroles | | G. Fauré |
| d. Zapateado | | Sarasate |

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Vivid Moments in Chamlee's Career

[Continued from page 5]

heard the great Caruso for the first time. Then and there, did Mario Chamlee make up his mind that he would one day sing at the Metropolitan!

But it was a less sanguine man who



"At Ease!" Said the General to the Lad in Khaki

made his debut at that temple of operatic art four seasons ago. "It is easy to talk about making a debut at the Metropolitan," said Mr. Chamlee, "but it is not the easiest thing in the world to do. As that fateful day drew near,

the very thought of facing that huge audience in company with Farrar and Scotti in 'Tosca,' almost paralyzed me. At three o'clock on the day of my debut I was in such a condition that I could not sing a scale. Nevertheless, I made up my mind that I would succeed or fail by that night's performance and I went to my dressing room with a grim determination to see it through, even though the end were bitter. But the grease paint seemed to have a most soothing effect, and as my make-up proceeded I began to be more calm, until by the time the music began I was almost my old self again. That night marked the longest milestone in my life so far and was one I shall never forget."

Seal of America's Approval

Mr. Chamlee is one of the few American singers who have reversed the order of their careers. Most artists have deemed it necessary to have a European reputation before attempting a career in their own country. With him it was America first, and Europe afterwards! And Europe was forced to accept America's estimate of an artist when he made his first professional visit there last summer.

In London, his voice was compared to Caruso's, and in Vienna and Prague, he was acclaimed in a series of operatic performances. In Prague, Mr. Chamlee quite captured the fancy of the music-loving public and also had an unusual opportunity to display his prowess as an athlete. It was in a performance of "Bohème," and he had been called before the curtain many times. It happens that the fire curtains in some of the European opera houses are of iron, and the one in Prague rises from the floor instead of descending from the top. While Mr. Chamlee was acknowledging the plaudits of the audience, someone gave the signal for the curtain to go up. All oblivious of this, he continued his bows until the curtain was some five feet above the floor. A glance at the sides told him that his only way of escape was either through the audience or over that iron wall that was slowing ascending behind him. Quick as a flash, he chose the latter means of exit and was soon dangling, arms and legs, in mid-air. But this experience seemed only to increase his popularity with the Czechoslovaks, especially since he was presented under the management of Ottokar Bartik, balletmaster of the Metropolitan, whom Mrs. Chamlee describes as being able to call everyone in Bohemia from the street-sweep to the President, by his first name.

Mr. Chamlee is not the only singer in the family, although at present he is the most illustrious. His wife, known professionally as Ruth Miller, was before her marriage, a member of the Metropolitan Opera Company, so it is not surprising that Mario, Jr., now two-and-a-half years old, should also enjoy exercising his voice occasionally. Like most fathers awaiting the birth of their first offspring, Mr. Chamlee wanted a boy but expected a girl, so his joy was complete when the doctor said, "It's a boy!" Even the doctor was so impressed with the vocal possibilities of the young heir, that he wrote a letter to the directors of the Ravinia Park Company, in Chicago, where Mr. Chamlee was then singing, saying that he had never seen a lad with a voice so strong and high and predicted that he would one day "beat his dad at the singing game!"

But one of the most important battles remains yet to be won. Since his first experiences on the Pacific Coast, Mr. Chamlee's early critics have been able to hear him only on the phonograph or

by taking a trip East. And now he is planning a tour out that way next month, so they may have the opportunity to look him over and judge for themselves who was right when they



The Curtain Drops on His First Operatic Season

advised him to shovel coal and he insisted upon singing. Besides appearing in his home city, he will sing three times with the San Francisco Symphony under Alfred Hertz, and in recital in many other cities. As for Mr. Chamlee, he has heard it said that "a man is without honor in his own country," but as he says, "one can do no more than fail."

Toscha Seidel and Mrs. Seidel Entertain

Toscha Seidel, violinist, and his mother, Mrs. T. Seidel, gave a reception at their home on the afternoon of Jan. 27. The affair was attended by 150 guests. Among those who were present were Leopold Auer, Princess de Braganza, Princess de Bourbon, Mme. N. Stein, Mr. and Mrs. H. R. Limburg, Mr. and Mrs. Richard Hageman, Mr. and Mrs. Michael Piastro, Cecilia Hansen, Mr. Zacharoff, Mr. and Mrs. Lionel Tertis, Mr. and Mrs. N. Fischer, M. B. Swaab, Ethel Dobson, Mr. and Mrs. G. Viafora, Dr. and Mrs. Goldmark, Mrs. and Miss Kneisel, Sam Franko, Mr. and Mrs. Joseph Gatti, Mrs. F. Hand, William Thorner, Mr. and Mrs. Alexander Bloch, Mrs. James Levy, Mrs. Waldo Warner, Mr. and Mrs. Gustav Saenger and Dr. and Mrs. Bierhoff.

Ross David Pupil Sings for Club

Mrs. William L. Voigt, a pupil of Ross David, sang at a recent meeting of the New York Browning Society at the National Arts Club. The feature of her program was a song, "Amour, Amour," by Elizabeth H. David, who accompanied the singer.

Heifetz Returns from Western Tour

Jascha Heifetz is returning East, following his recital in Seattle on Feb. 4. His next New York appearance will be in a pair of concerts with the New York Symphony on Feb. 28 and 29 and his next recital is scheduled for Carnegie Hall on March 16. Mr. Heifetz will probably spend next season abroad.

Fucito Pupils Sing in Town Hall

Salvatore Fucito presented several of his pupils in a concert in the Town Hall on the evening of Feb. 3. The program was operatic in character and included "Caro Nome" from Verdi's "Rigoletto," sung by Rosa Colvavolpe; the "Suicidio" aria from Ponchielli's "Gioconda," sung by Lily Licari; the Monologue from Giordano's "Chénier," by Ignazio D'Amico; the Ballata from "Pagliacci," sung by Giulia Bergamo, and an aria from Meyerbeer's "Huguenots," sung by Giulia Brancati. Laura Robertson, soprano of the Metropolitan Opera, sang "Ritorna vincitor" from "Aida"; Giuseppe Lombardo sang an aria from "Carmen,"

Dalia Brighenti was heard in *Micaela's* air from "Carmen," Mr. Lombardo and Mr. D'Amico joined in a duet from Verdi's "Forza del Destino," and Miss Robertson, Mr. Lombardo and Mr. D'Amico sang a trio from "Ernani." There were also songs by Donaudy and Massenet, sung by Filomena Casciano. Mr. Fucito was at the piano. The audience was large and friendly and demanded encores of almost all the singers. H. C.



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Leading Artists Give Brilliant Recitals in New York

PIANISTS and singers in about equal numbers sought the interest of concert-goers in New York last week, but violinists were also represented. With many important orchestral events and the customary activity at the Metropolitan, the calendar was a full one.

Among the notable events in the recital halls were the first appearances this season in full programs of Maria Ivogün, soprano, William Bachaus, pianist, and Fritz Kreisler, violinist. The last-named was joined by Lionel Tertis, viola-player, in one number. The International Composers' Guild presented the third program of its present season and introduced some novelties by contemporaries. The Peoples' Chorus celebrated its eighth anniversary with a concert.

Gitta Gradova Impresses

Gitta Gradova, a young pianist who was heard in recital last November, reappeared in the Town Hall on the afternoon of Jan. 28. The backbone of her program was a group of compositions by Alexander Scriabin, though there were pieces by César Franck, Blanchet, Goossens, Ravel, and, as a finale to this somewhat curiously arranged program, the F Sharp Minor Polonaise of Chopin.

Miss Gradova's playing strengthened the impression she made at her first appearance, that of being something distinctly worthwhile. She has a fine sense of musical value, which even the mazes of Scriabin did not cause her to lose, and a technical equipment far above the ordinary. The Prelude, Chorale and Fugue of Franck was given with excellent climax and quite in the spirit of the work, a hopeful sign in any young artist.

Ravel's Pavane and Chopin's Polonaise were well played, and among three encores, the A Major Polonaise was included. Taken as a whole, the recital was one above ordinary interest, though a program of broader inclusiveness would have been more soul satisfying. Good playing, however, is good playing, and one looks for more of it at some future date from Miss Gradova.

J. A. H.

Salzinger in Artistic Recital

Marcel Salzinger, baritone, gave his second New York recital in the Town Hall on the evening of Jan. 28. Lajos Shuk, 'cellist, was to have assisted at the concert but was prevented by illness from doing so, and in place of his group and a song by him, Mr. Salzinger sang first Schubert's "Doppelgänger" and later an aria from Berlioz' "Benvenuto

Cellini." The remainder of the program included arias from "Don Giovanni," "Don Carlos," and Saint-Saëns' "Henry VIII," and a wide range of songs.

For Mr. Salzinger's singing one can have nothing but praise. The voice is one of great natural beauty, and the artist is free from any tricks in handling it, the result being exceedingly satisfying. There are times when one might disagree with his point of interpretation, but this is a personal matter, and any artist of such obvious experience and musicianship as Mr. Salzinger is entitled to his own opinions. It was good to hear the comparatively unfamiliar Lowe ballad, "Landgraf Ludwig" and Holländer's "Die Ablösung," as well as better-known pieces by Brahms, Liszt, Wolf and Strauss, as well as a group in English. The artist was admirably accompanied by Walter Kiese-wetter.

J. A. H.

Evelione Taglione in Concertos

Assisted by sixty players from the State Symphony under the baton of Josef Stransky, Evelione Taglione, pianist, played Beethoven's Third Concerto, the Strauss "Burleske," and the Mendelssohn G Minor Concerto in Aeolian Hall on the evening of Jan. 28.

A program of three concertos, played by the same artist, is no light undertaking, but the young pianist approached her task with confidence. It was a clever piece of program making to choose three works differing so widely as these, and they served to display Miss Taglione almost in three incarnations. The Beethoven was given in good, classical style and with understanding. The Strauss "Burleske," a not very impressive piece of music in any circumstances, displayed Miss Taglione's art in a more sprightly mood.

In the Mendelssohn Concerto, however, Miss Taglione did the best playing of the evening. Although outmoded, the work contains some passages of considerable beauty and much fluent melody. The artist realized fully all the fine points, giving the suave second movement with real poetic feeling, and the rapid final one with the sparkle that had already characterized her playing in the Strauss work. Mr. Stransky led his forces with skill.

J. D.

Marya Freund and Elly Ney

Marya Freund, who is one of the most prominent lieder singers of the day in Europe, was heard in recital in Aeolian Hall on the afternoon of Jan. 29, with no less a person than Elly Ney acting as accompanist. Mme. Ney was also heard in the C Sharp Minor Sonata of Beethoven and several encores.

The singer began her program with Malipiero's "La Madre Folle," about a mother driven mad by the death of her

son in the war. The second group was by Schubert and Brahms, and after Mme. Ney's number, Mme. Freund sang songs by Debussy and Moussorgsky, and ended the program with five folk-songs arranged by de Falla.

Mme. Freund's singing succeeds through virtue of fine musicianship and great interpretative ability. The Malipiero number was gripping in its intensity and could hardly have been better presented. Brahms' "Immer Leiser Wird mein Schlummer" was beautifully done, and the unfamiliar "Wehe so Willst Du," was admirable. The vague Debussy numbers were effective, and the de Falla folk-songs of considerable charm.

Mme. Ney's number was given in her best style. As an accompanist, no praise is too high for her, as a more ideal ensemble with the soloist has seldom been heard.

J. A. H.

People's Chorus Celebrates

In celebration of the eighth anniversary of the People's Chorus of New York and the organization of a campaign for the expansion of its work throughout the city, the chorus, under the spirited leadership of L. Camilieri, gave a concert at the Town Hall, on Tuesday evening, Jan. 29. Mary Mellish, soprano, was the soloist and Dr. Henry Van Dyke made the anniversary address.

Mr. Camilieri, who has worked arduously and enthusiastically for the success of the chorus, presented the advanced group of the West Side Center in a program which reached a professional standard.

Beginning with works by Handel, Bach and Nevin, he included a number of familiar and popular choral pieces.

[Continued on page 33]

International Guild Sponsors New Works

THE third concert of the season by the International Composers' Guild, at the Vanderbilt Theater last Sunday evening, brought to hearing one of the most interesting programs that this body has given. Virtually every number on the list was presented for the first time in New York, and composers of five nations were represented.

The concert was opened with the first American performance of Darius Milhaud's Sonata for flute, oboe, clarinet and piano, played respectively by George R. Possell, Auguste Duques, Pierre Mathieu and Carlos Salzedo. The work is in four sections, labeled "Tranquille," "Joyeux," "Emporté" and "Douloureux." As a depiction of contrasted emotions, it succeeds best in the last two parts. The third was appropriately "fiery," the last a skillful evocation of the spirit of dolor in the composer's now familiar style, with the instruments proceeding often in contrasting keys.

Samuel Barlow's "Three Chinese Lyrics" were sung by José Delaquerrière, tenor, with a small instrumental ensemble, including the composer at the piano. The songs, "Sy-che," "Comparison" and "Revenge," to French texts, were slight morsels, but divertingly scored. The last provoked so much enthusiasm that it was repeated under Mr. Salzedo's adroit leadership.

Malipiero's Quartet "Stornelli e Ballate," which won a prize at the Berkshire Festival several years ago, was

given a first New York performance by the French-American Quartet. The organization, made up of Gustave Tinlot, Saul Sharrow, Reber Johnson and Paul Kefer, gave a most competent performance of this admirable work. Its many passages of sober beauty and rhythmic originality made it again eminently worth hearing.

Marya Freund was soloist in three groups of modernist songs. The Polish mezzo-soprano, who has won a deserved reputation in Europe as a singer of works of this genre, gave artistic interpretations of three lyrics from Schönberg's "Buch des hängenden Gärten"—delicately harmonized specimens of the Austrian composer's handiwork, with exquisitely poetic texts. She next sang three excerpts from Castelnuovo-Tedesco's Cycle "Stelle Cadente," of which the last—a lament for days past recall—was of great clarity in harmonic texture and was superbly sung. The first performance here of Pizzetti's "Passeggiata" also commanded interest for its effective setting of a dramatic lyric. Mr. Salzedo was at the piano.

The last item was Goossens' "Phantasy" Sextet, commissioned for this year's Berkshire Festival. This fluent score in modern vein was reviewed in these columns at its American première last September. It remains only to chronicle that the performance by the French-American Quartet, assisted by Henry Moskowitz, violinist, and Horace Britt, 'cellist, was of a superior order. The audience of initiates in advanced harmonies was a large one.

R. M. K.

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CELEBRATE MUSIC WEEK IN KANSAS

Choral Organizations and Schools Lead Events in Kansas City

By Frederick A. Cooke

KANSAS CITY, KAN., Feb. 2.—Music Week for the State of Kansas began on Jan. 27 and continued till Feb. 2. The main feature of the week's celebration was the excellent performance of Handel's "Messiah" by the Civic Choral Club on Tuesday, Kansas Day, under the baton of Earl Rosenberg. The choir sang with stirring ensemble and fine tone-shading, and the solos were interpreted by Genevieve Rice Cowden, soprano; Mrs. Arthur D. Brookfield, contralto; Eugene Christy, tenor, and O. H. Hederstrom, bass. An orchestra of sixty pieces assisted in the performance. The club, since its inception in 1920-21, has been conducted by Mr. Rosenberg, except for a brief period in which Roy Rawlings, its founder, was the leader.

Schools in the city observed the week with special programs of music every day and a certain portion of time was devoted to the history of music.

Kansas composers were featured in the Mozart Club program on Friday at the First Congregational Church. Esther Shaw-Gibson's "Lullaby" for violin was played by Elvira Nordell and an "Ave Maria," composed by Robert Barnes, was sung by Mrs. A. C. Bale. The Mozart Club Chorus appeared in Indian songs by Cadman.

Frederick A. Cooke, violinist, and Irma Wilkinson-Cooke, pianist, gave the musical program at the Women's Commercial Club dinner on Monday evening.

Mrs. George Edwards, Eugenia Root, Florence Miller, Russell Kunz, Mrs. Nelson Farley, Elsie Reimer, Marjorie Smith, Mord Bogie and Yobel Stone-man appeared at St. Paul's Parish House

on Wednesday in a program arranged by Bertha Helweg.

A program for the children was given in the Electric Theater on Minnesota Avenue. This program was arranged by Mrs. Beaman.

Mrs. A. C. Bale, general chairman for Music Week, appointed the following to carry out the arrangements: Mrs. C. H. Martinek, MacDowell Club, publicity; Sarah Howard, Rosedale schools; Bessie Miller, grade schools; Mrs. T. Smith McCorkle, Kansas City University; Frances Bowerman, churches; Mrs. W. J. Logan, industrial section; Katherine Moseley-Beaman, classification clubs and children's program; Mrs. Clyde Badger, Civic Choral Club; Charles Smith, commercial day; R. G. Jackson, Western University, and P. H. Reynolds, colored schools.

Lewiston Hears Miss Nadworney

LEWISTON, ME., Feb. 2.—Devora Nadworney, contralto, who was heard at the Maine Festival last fall, gave a concert in the Chapman series on the evening of Jan. 17. In a program of operatic arias and songs Miss Nadworney confirmed the fine impression she made on her previous appearance and was heartily applauded by a large audience.

Tandy Mackenzie Visits Wichita

WICHITA, KAN., Feb. 2.—Tandy Mackenzie, tenor, appeared at the Forum in the fourth of the series of Municipal Concerts and was heartily greeted by a large audience. Elizabeth Estelle Rucker acted as accompanist and played two solo numbers.

Cincinnati Symphony Acclaimed in Indianapolis

INDIANAPOLIS, Feb. 2.—The Cincinnati Symphony visited Indianapolis to give the second concert of the orchestral series arranged by the Ona B. Talbot Fine Arts Association and was enthusiastically greeted in a Tchaikovsky pro-

gram at the Murat Theater on Jan. 28. Owing to the indisposition of Fritz Reiner, the conductor, the orchestra was led by William Kopp, assistant conductor. Rudolph Ganz appeared as soloist in the Piano Concerto in B Flat Minor and was imperatively encored, and there was insistent applause also for Mr. Kopp's reading of the Fourth Symphony and part of the "Nutcracker" Suite.

PAULINE SCHELLSCHMIDT.

ARTISTS IN JACKSONVILLE

Mabel Garrison, Shura Cherkassky and Zimmer Trio in Recent Concerts

JACKSONVILLE, FLA., Feb. 2.—Mabel Garrison, soprano, appearing under the Meyer-Benedict management, was enthusiastically applauded in recital at the Duval Theater on Jan. 28.

Shura Cherkassky, boy pianist, who appeared at the Duval County Armory on Jan. 25, played a program of classics and modern compositions and was warmly greeted. This was the second of a series of artists' concerts under the management of S. Philpitt & Sons.

The Zimmer Harp Trio, with Mario Cappelli, tenor, gave a concert at the Woman's Club on Jan. 29.

Mrs. Greta Challen Berg, soprano, gave two recitals at DeLand recently. Wilhelm Meyer was accompanist and also contributed solos.

Mrs. Helen Boyd Marx, soprano, was heard in two recitals in Green Cove Springs.

GEORGE HOYT SMITH.

Choirs Share in Founder's Day Celebration at Hampton Institute

HAMPTON, VA., Feb. 2.—In a special musical program for Founder's Day celebration at Hampton Institute, the Institute Choir, under the leadership of R. Nathaniel Dett, sang Tchaikovsky's Hymn to the Trinity and Tertius Noble's "Souls of the Righteous," and the Glee Club, also under the baton of Mr. Dett, sang "Beside the Manger," an ancient carol; Burleigh's "Deep River" and Brahms' Cradle Song. Ernest H. Hays played Carl Dittus' "Swing Low, Sweet Chariot" as an organ solo, and Negro religious folk-songs were given by the Institute Chorus of 850 students under the leadership of Paige I. Lancaster. Various musical numbers were sung by the Y. M. C. A. Chorus, conducted by Thomas A. Bolling.

Atlanta Acclaims Erika Morini

ATLANTA, GA., Feb. 2.—Erika Morini, violinist, appeared in concert under the local management of the Music Club on Jan. 24, and was acclaimed in a program which included numbers by Wieniawski, Svendsen, Beethoven, Tartini-Kreisler, Hubay, Brahms, Moszkowski and Sarasate.

HELEN KNOX SPAIN.

MIAMI, FLA.—Gertrude Wakefield, cousin of Charles Wakefield Cadman, has come to Miami as soloist at the First Congregational Church.—Alicia Hardtner, a youthful pianist, played under the sponsorship of the Miami Conservatory a program of numbers by Bach, Schumann, Chopin, Grieg, Liszt and modern composers. A Tchaikovsky program, arranged for the Miami Music Club by Elma Kaufman and Mrs. Ruby Showers Baker, was given by Clare Cohen, Mrs. H. L. Mundy, Miriam Finney, Mrs. Eugene Romfh, Mrs. Jean Handzik and a string quartet comprising Elma Kaufmann, Louise Tarboux, Helen Kaufmann and Celia Kaufmann.

Anna Case, soprano, who has given several concerts in Honolulu, is returning to America and will give a series of recitals in Arizona, Colorado, Oklahoma and Kansas en route to New York.

HEAR ALBANY CHORUS

Tidmarsh Leads Monday Musical Club in Concert—Modern Program

ALBANY, N. Y., Feb. 2.—The chorus of the Monday Musical Club, at its concert on Jan. 22 in Chancellor's Hall, under the leadership of Elmer A. Tidmarsh, sang an attractive program. Lucile Delcourt, harpist of the Boston Symphony, was assisting artist. The choral numbers included "Vissi d'Arte," from "Tosca," arranged for chorus by Deems Taylor; Montani's "White Silence," with harp accompaniment; Fourdrain's "The Gates of Seville," an English folk-song, "My Johnny Was a Shoemaker," and a Czech-Slovak folk-song, "Waters Ripple and Flow," with solos by Margaret Ryan, soprano, and Mrs. Horatio S. Bellows, contralto. Mrs. George D. Elwell was the accompanist.

Frances DeVilla Ball of New York, formerly of Albany, gave a lecture-recital on Jan. 19 on "Ultra-Modern Music" at the auditorium of the Albany Historical Society. Her musical illustrations were taken from the compositions of Ravel, Casella, Debussy, Fourdrain, Whithorne, Ireland and Bartok. The recital was under the direction of the Albany Music Teachers' Association and was for the benefit of the music hall fund.

Mary Ades, pianist, gave the first of a series of eight talks on "How to Listen to Music" on the afternoon of Jan. 23 before the Woman's Club of Albany. Her subject was "Beginnings of Music" and she played, as illustrations, several folk-songs and three numbers by Scarlatti.

Fredericka Raia Valero of Milan, Italy, a European opera singer who has become a resident of this city, made her first Albany appearance on Jan. 21 as the soloist for the Albany Community Chorus.

W. A. HOFFMAN.

Mackenzie Sings in Sedalia, Mo.

SEDALIA, MO., Feb. 2.—Tandy Mackenzie, tenor, assisted by Elizabeth Rucker, pianist, appeared in concert on Jan. 24 at the Liberty Theater, as the sixth event of the winter artist series under the auspices of the Philharmonic Association. An enthusiastic audience demanded many encores.

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New York's Round of Concerts and Recitals

[Continued from page 31]

In "Goin' Home," to the Largo of Dvorak's "New World" Symphony, and in the Handel, "Ode on St. Cecilia's Day," the work of the chorus and that of Mr. Camilieri, who conducted from the piano, was particularly effective. Three compositions by Mr. Camilieri were also included in the program and were sung spiritedly.

Mary Mellish was listed for four songs, but she had to concede several extras. "Depuis le jour," from "Louise," and Aubert's "La Lettre," were her first numbers. Later she sang in English Rachmaninoff's "The Soldier's Bride" and Scott's "The Wind's in the South." Her tone was full and warm and her enunciation clear, especially in the songs in English.

Dr. Van Dyke, who is honorary chairman of the recently formed Expansion Committee of the Chorus, spoke on the influence of music in the lives of the people, stressing, particularly, the spiritual and democratic values of community singing.

H. M.

Renata Flandina, Soprano

Renata Flandina, soprano, who proposes to leave for Italy shortly to sing in opera, interested a large audience at the Aeolian Hall on the evening of Jan.

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N. Y. TELEGRAPH (Dec. 2, 1923)

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29 by the fluency and self-possession with which she employed a voice of fresh and agreeable quality. The range of her voice is extensive, and her high tones are so bright and full that an occasional tendency to force them was quite unnecessary.

While greater breadth of style was required in such music as Giordani's "Caro mio ben," the group of bergerettes of the eighteenth century from the collection of J. B. Weckerlin, were sung with decided charm. In three songs of Brahms, the spirit of the Sapphic Ode was adequately realized, and the air was admirably phrased. A graceful interpretation of the Cradle Song also helped to make this group noteworthy.

Miss Flandina's resource was further exemplified in an aria from "La Wally" and Valverde's dashing "Clavelitas." Three animated songs by G. M. Curci, the accompaniments for which were played by the composer, were "A Bouquet," "Candide Vele," and "Star Eyes," all received with enthusiasm. The other accompaniments were played by Sasa Gagliano.

P. J. N.

Frances Pelton-Jones

Frances Pelton-Jones, harpsichordist, was heard in recital at the Plaza on the afternoon of Jan. 29, assisted by Grace Leslie, contralto. Mme. Pelton-Jones presented a program entirely of music of the harpsichord era, and, in the small ballroom, the effect was most interesting. The first group began with a Fugue by Porpora, and included as well pieces by Frescobaldi, Handel and Scarlatti.

The second group was of numbers by Mozart, Bach and Vivaldi, the last, a Concerto arranged by Francis Hopkinson. The final group was by Kirnberger, Muffat, and Mozart, the program ending with the Turkish Rondo from Mozart's Sonata in A.

Miss Leslie sang groups of Old Italian and Old English songs. Mme. Pelton-Jones' playing of the antique instrument was excellent in every way.

J. A. H.

Kreisler and Tertis Together

Fritz Kreisler and Lionel Tertis played together in Carnegie Hall on Tuesday night of last week. The two masters of the bow, the consummate artist of the violin and the Englishman who has been acclaimed as the foremost exponent of the viola, joined in a memorable performance of Mozart's E Flat Concerto for Violin and Viola, with Carl Lamson at the piano. Needless to say, the beautiful work had a superb interpretation, and the storm of applause that swept the hall made manifest to what degree the audience was moved.

Otherwise the night was Kreisler's. The violinist was making his first appearance here this season, and he was at his best. He opened with the César Franck Sonata and closed with a group of those short pieces which always give unbounded delight to his audiences. The printed list had to be supplemented by many extras.

I. M.

Olcott Vail in Début

Olcott Vail, American violinist and pupil of Auer and Jacob Gegna, made his recital début in Rumford Hall on

Tuesday evening, Jan. 29. His program, an ambitious one, included the Handel Sonata in E, the Bruch C Minor Concerto and a group of shorter pieces, including the Paganini Caprice No. 24 and the Sarasate "Caprice Basque."

Mr. Vail was heard to increasing advantage after he had negotiated the first movement of the Sonata. His tone gradually became firmer and he played with spirit. Although this was Mr. Vail's first formal recital, he has appeared here before, in concert, with the Russian Symphony and other organizations.

Recital by Bachaus

William Bachaus' first New York recital of the season, at Aeolian Hall on Wednesday evening of last week, included as its principal item Chopin's Sonata in B Flat Minor. It was introduced by Bach's Prelude and Fugue in C Sharp from the "Well-tempered Clavichord," and a stirring juxtaposition of the Prelude from Bach's Partita in B Flat and Brahms' Variations and Fugue on a Theme by Handel.

Throughout the program Mr. Bachaus' hand was in evidence in the choice and arrangement of his numbers. His performance of the first more or less classic group was of sonorous and dynamic style. The Chopin Sonata was gravely played, without any special wooing of tonal effects, but the Funeral March held the audience spellbound.

In succeeding groups the pianist's virtuosity asserted itself in fine performances of Schubert's lovely Scherzo and Rondo from the Sonata in D; Liszt's "Feux Follets" and "Au bord d'une Source," and Palmgren's "Bird Song," the last a rather tawdry bit of descriptive music. A piquant Scherzo by D'Albert, and the pianist's own Study on the Serenade from "Don Giovanni," were given sparkling performances. The latter piece was improvised by Mr. Bachaus as an encore to Liszt's Fantasia on the Mozart opera at a public concert in Germany in 1906. The Delibes-Dohnanyi "Naila" Waltz provided a brilliant close. Encores were given during the evening.

R. M. K.

Sara Franck Makes Début

A début recital by Sara Franck, a young American pianist who received her training at the Brooklyn Musical School Settlement, was given at Rumford Hall on Wednesday evening of last week. The program opened with Bach's "Italian" Concerto, played with technical skill, considerable speed and crispness and successful phrasing. Two Old French numbers, Couperin's "Sœur Monique" and Rameau's celebrated Tambourin, were effectively done.

The second group included a Beethoven Andante and the same composer's "Eccossaises," and Schumann's "Papillons" provided opportunity for effective display of several piano moods. The artist showed considerable promise. The last group bracketed two Chopin works; a Reverie by Schutt; Rachmaninoff's Prelude in C Sharp Minor, and MacDowell's "Hungarian" Etude.

G. D.

Percy Grainger Plays

Percy Grainger and the Duo-Art piano were heard in recital in Aeolian Hall on the afternoon of Jan. 31. The

program began with Cyril Scott's Symphonic Dance, arranged by Mr. Grainger from the original score for piano and orchestra, the second piano being provided by the Duo-Art, the record having been made by Mr. Grainger. Following this Mr. Grainger gave an interesting performance of the Chopin B Minor Sonata. The next number was Mr. Grainger's "Eastern Intermezzo," which had its first New York hearing. Mr. Grainger playing the first piano part and the Duo-Art the second.

Then came the first performance anywhere of Mr. Grainger's "Zanzibar Boat Song" for six hands at one piano. The composer had previously made the record of the upper and lower pair of hands, and at this performance he played the middle pair himself. The work was very effective and was much applauded. There were other numbers of similar character, and the program closed with the Tchaikovsky B Flat Minor Concerto.

J. A. H.

Sabine Meyen, Soprano

The two arias for the Queen of the Night in Mozart's "Magic Flute" were the features of an unusual program sung with a great deal of artistic sympathy by Sabine Meyen, soprano, in her recital at Aeolian Hall on Jan. 31.

Miss Meyen's voice proved light, flexible, and of a pleasant quality, and was used with considerable facility in the high flights of this music. Two Children's Songs by Leo Blech were marked by much graceful expression, and an aria from Mozart's "Gärtnerin aus Liebe" was confidently given.

The singer's technic was at its best in Johann Strauss' "Frühlingsstimmen Walzer," vocalized fluently and with telling effect. The accompaniments were artistically played by Kurt Schindler.

P. J. N.

Berumen in Recital

Ernesto Berumen was heard in recital in Aeolian Hall on the evening of Feb. 1 by a large audience. Mr. Berumen began with a clear and interesting transcription by Santó of an unfamiliar Organ Prelude and Fugue by Bach, and followed this with an Intermezzo of Brahms and a Novelette of Schumann. Three Liszt numbers, the "Sposalizio," the "Valse Oubliée" and the Fantasia-Sonata, "After a Reading of Dante," composed the second group, and the final group contained Elinor Remick Warren's "Frolic of the Elves," Griffes' "The White Peacock," and pieces by Faure, Albeniz and Granados.

Mr. Berumen's playing was scholarly throughout, his phrasing well considered and his tone musical. The program of widely contrasted numbers was enough to tax the interpretative ability of any performer, but Mr. Berumen's was more than equal to it.

"The Frolic of the Elves," which is dedicated to Mr. Berumen, was well played and much applauded. The Griffes number, also, was a fine piece of interpretation. The final number, "El Pelele" from Granados' "Goyescas," was a clever bit of descriptive playing.

J. A. H.

Maria Ivogün Returns

Once in a blue moon, not oftener, the more or less arid desert of vocal recitals is revived and freshened. As welcome

[Continued on page 37]

Marie

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Pianist

Washington, D. C., Star:

Marie Mikova, an exceedingly skillful pianist, gave her native Czech music the wild fervor and soft tenderness that is the nature of Bohemian music.

Oakland, Calif., Tribune:

Miss Mikova possesses an excellent technique, beautiful singing tone and abilities in phrasing and interpretation.

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Posthumous Works by Paganini Among New Issues

By SYDNEY DALTON



ROBABLY no virtuoso in history so jealously guarded his compositions and the secrets—if there were such—of his virtuosity as the mysterious Niccolò Paganini. Most of his compositions he reserved for his own use through the simple expedient of denying the publishers access to his manuscripts. In later life, after he had forsaken the concert platform, some of them were put into print, but a vast number were afterward found in manuscript. Many of these were purchased in 1911 by Wilhelm Heyer of Cologne, and selections from the smaller of these posthumous compositions are now being published in Vienna (*Universal-Edition*.) These include a set of Variations on a Theme of Joseph Weigl. In the original manuscript Paganini makes no mention of Weigl, but the theme is taken from that composer's opera "L'amor marinaro," produced in Vienna in 1797, and was subsequently used by Beethoven in his Trio in B Flat, Op. 11, for Piano, Clarinet and 'Cello. This theme in itself, despite the compliment paid it by Beethoven and Paganini, is not inspiring to modern ears. It is, in truth, quite commonplace; typical of early Italian opera. Nevertheless, it affords ample opportunity for pyrotechnical adornment and Paganini has used it in this regard to the full. In the list of the great violinist's works this composition is one of many entitled "Suonata con Variazioni"—the word Suonata used in its original meaning, indicating a "musical piece." The form Paganini adopted for these consisted of a slow Introduction, followed by the Variations and ending with a Presto-Stretta. Only the solo part is in Paganini's handwriting, the orchestral accompaniment having been made by two convicts. The present arrangement, with piano accompaniment, has been done by G. Kinsky and F. Rothschildt.

Another piece by Paganini from the collection in Wilhelm Heyer's Museum of Musical Histories, published by the same firm, is a "Cantabile e Valzer," dedicated to Camillo Sivori. We are informed that Paganini once said that Sivori, who "has the finest musical ear in all the world, was scarcely seven years old when I taught him the elements of scale playing. Within three days already he was capable of playing several pieces, and all the world cried: Paganini has accomplished a miracle! Within fourteen days he appeared publicly as a virtuoso." Surely this is a unique record of rapid development! This "Cantabile e Valzer" was originally written with guitar accompaniment—a combination much favored by Paganini—and while it is by no means a work of genius, or even unusual merit, it possesses a touch of whimsicality and gracefulness that lend it interest. The same arrangers are responsible for the piano version.

A unique feature of these exhumed works is that the publishers have issued facsimiles of the original solo parts of some of them, in Paganini's handwriting; an unusual procedure which should attract to them no little amount of attention. On the fly leaf of the facsimile of the Valzer, for example, the

composer has written the title and "al Bravo Ragazzino Sigr. Camillo Sivori" ("that good little fellow, Signor Camillo Sivori.")

A Set of Not the least interesting Exotic Piano among the many usual compositions brought out by the Composers' Music Corporation, for whom the firm of Carl Fischer is the sole selling agency now, are the piano works of E. R. Blanchet. We have already had occasion to review some of them in the past and now there comes to us a set, Op. 18, entitled "Turquie," consisting of six pieces: "Caïques," "Etioub," "Au Jardin du Vieux Serail," "Yedi Koulé," "Les Matins du Bosphore" and "Soir de Ramadan." Judging from the opus number this is a much earlier work than the three Ecossaises (Op. 35) reviewed some weeks since, and, frankly, it seems less satisfying, on the whole. That it is clever, unusual and imaginative, there is no denying, and such qualities, in the aggregate, are sufficient to justify any work of art, but it is music that is more satisfying in small doses than in generous draughts. It is almost impossible to write unpianistically today, and passages that Chopin, or even Schumann, would have carefully avoided as being unsuited to the instrument are not uncommon with our present day practitioners of the art. At times Mr. Blanchet comes near the outer boundaries of the capacities of the instrument. One ventures to suggest that even Liszt himself, reading them at sight, would at times surpass his record of wrong notes or hesitations attained in his first reading of Schumann's "Symphonic Etudes"—which, we are authoritatively informed, was two. There are, indubitably, some remarkably beautiful color effects in these pieces, and one of them which, technically, is about the easiest, "Les Matins du Bosphore" dedicated to Guiomar Novaes, is a tone-picture of exquisite design.

Songs by It is not unlikely that Frank Tours' new song, "A Bit of Irish" (Unity Music Publishers), will be a worthy successor, in popularity, to his "Mother o' Mine." It has a fascinating Gaelic lilt to it, an excellent, singable melody, and the kind of text, by Earl Benham, that audiences applaud. Its appeal is direct and simple and Mr. Tours has handled it skillfully. In its characteristics and quality it reminds one of "Tommy Lad," though there is no hint of imitation. Published in two keys. The author of the lyric of this song is both author and composer of "Broken Toys," from the same press. Mr. Benham has written a simple, appealing melody to simple, appealing words, and this, too, has the earmarks of popularity. There are three keys.

A Volume of The first volume of "The Early Works of Early Masters," (Harold Flammer), a series of classics for piano, adapted for concert use, edited and fingered by Ernesto Berumen, promises a new series of well-selected favorites that teachers and pianists will welcome. The contents of this initial collection is made up of the "Préambule" from Bach's Sixth Violin Sonata, originally transcribed by Sara Heinze; the ever-popular Pastoral and Capriccio by Scarlatti; the Brocca transcription of Handel's "Air à la Bourrée;" Haydn's Andante con Variazioni, in F Minor; the same composer's fascinating little "Minuetto giocoso," and Beethoven's

"German Dance," transcribed by Isidor Seiss. This is, indeed, an unusually interesting selection of early piano music and Mr. Berumen is to be congratulated upon his choice and for his editorial ability.

An Eight-Part The prize offered last Chorus by year by the Mendelssohn Harvey B. Gaul Club of Philadelphia for a choral work was won by Harvey B. Gaul, with his eight-part chorus for mixed voices, entitled "For the Numberless Unknown Heroes" (Oliver Ditson Co.). It is a broad, impressive setting of Walt Whitman's poem; martial, sonorous and full-voiced, as befits such a stirring text. Though it requires a large chorus to present it, it is not extremely difficult to sing. The rhythmic figures are simple and alike in all parts, usually. The harmonic structure is constantly vertical and lucid. It is rather in firmness of texture and massiveness that the composer excels in this chorus. It should be stirring if properly performed.

Three Melodies Alberto Rizzi's "Fides" for Singers (G. Ricordi & Co.) is a distinctly Italian song of the "soulful" type that so many singers rejoice in. The accompaniment is based on a simple figure in double notes that is easy to play, and it supports a melody that is vocally very effective. Pagan's "Malagueñas," a Malaga Love Lament, is a quick-moving song in Waltz time, brilliant and seductive, ending on a sustained high A. Florabel Blackwell's "Rest," which, like "Malagueñas," is a Ricordi publication, has a cello obbligato as an aid to the sentimental little melody of the voice part. It will doubtless make many friends.

New Songs by Frederick W. Vanderpool needs no introduction in any nook or corner of our musical world; his popular song hits have gone before him. His latest attempts to catch the public ear are entitled "In a Sunny Little Town" and "Take Thou My Hand" (M. Witmark & Son). Here again he shows that easy flow of melody that marks most of his creations. Nor is it a commonplace facility. Both these songs are entirely different in mood—the second of them is a sacred song—but

each has an appropriate, singable voice part and a simple, adequate accompaniment. Arthur A. Penn has written his own text for "Sing Along," another Witmark publication, and in the refrain particularly he seems to have caught a rhythm in both words and music that should make the number popular.

A Delayed Letter to Santa Robert Braine's "A Letter to Santa" (G. Schirmer) arrived too late for seasonable review, but we hereby pay belated tribute to it as an effective little encore song which, despite its name, may be used at other seasons, and we hope, for the composer's sake, that it is. In fact, drawing attention to it now, with next Christmas in view, meets the postal officials more than half way, with their advice to "mail early." It is for medium voice, but all sopranos will find it of convenient range.

The Pocket Score Habit In European countries the custom of carrying scores to the concert hall and conscientiously following the printed page note by note—sometimes to the embarrassment of the conductor or soloist—is a firmly rooted custom. In our own country, this engaging pastime is as yet quite limited in the number of its votaries. Of course, some of our critics would no more be seen at a concert without their handful of scores than they would without their canes, but generally speaking, the practice is confined to a few.

As we ponder over a stack of miniature scores published by Ernest Eulenburg of Leipzig, it occurs to us that some enterprising soul should inaugurate a campaign in this country to make score-carrying an American custom.

These Eulenburg scores, long a favorite with the cognoscenti, are handy little volumes which slip easily into the inside pocket. The engraving is so clear that the eyes may follow the beat of the conductor on the pages without effort.

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Orchestral Concerts in New York

[Continued from page 26]

admirably. The beginning of the first movement was a little sluggish, but quickly the players caught the feeling of the music, played with spirit, and achieved an excellent climax.

The strings found their opportunity in the beautiful Adagio of the third movement, and gave rich tone to the legato phrases. There was some truly enchanting music in this movement, but in the Ninth Symphony the choral finale outshines all the rest. With the aid of the chorus the Ode to Joy was given with thrilling effect. Inevitably, the human voice must make manifest the terribly exacting nature of the score, but this was a performance more than gratifying. The quartet sang very well, giving vital tone to much of the difficult music, and the chorus brought about a splendid climax. This performance of

the Ninth Symphony was decidedly worth while; a fitting celebration for the centenary.

Mengelberg Comes Back

Mr. Mengelberg elected to signalize his return with a program of familiar works, and it was an adequate tribute to his gifts as a conductor that he held his audience to the end. To begin with there was Cherubini's Overture to "Anacreon," and then came Beethoven's Fifth Symphony, Strauss' "Don Juan" and the "Tannhäuser" Overture.

A few may have regretted that the re-entry of the Hollander on Tuesday night was not marked by something new, but the vast majority was manifestly eager to have the old battle-horses go through their paces once more. The Mengelbergian bit and bridle was much in evidence, and the crowd that filled the Metropolitan had a good time.

The musicians rose to welcome the man who is to guide them for the rest of the season, and the audience at once set a note of enthusiasm that was to become more and more emphatic as the evening advanced. There was some extremely fine playing to stimulate the naturally cordial feelings, and there were effects in the conductor's familiar manner to stir his hearers deeply.

Whatever one may think of his theatrical, often melodramatic concepts, Mengelberg is sure in his methods. Throughout the drama of his music he holds complete sway. Calm or passionate, he communicates his mood to every player, and, more than this, he sweeps his audience along with him, plays upon it as he plays upon his orchestra, and one who remains isolated upon the edge of it all can only wonder, and admire. Mengelberg is the complete dramatist with a full grasp of affairs on both sides of the proscenium.

Hearers Are Thrilled

Mr. Mengelberg has stormed his audience with "Don Juan" on quite a few occasions, and his latest interpretation was in the familiar style. Rarely, however, has the Philharmonic played so well; rarely has it yielded so completely to the dominance of a conductor. In other things the attitude of a Mengelberg may make the academic angels weep, but it is eminently suited to the Strauss of "Don Juan."

Throughout the evening the orchestra was an instrument ideally responsive to the touch of a virtuoso. The Cherubini was finely played, its lines clearly delivered, made vital and fiery.

There was more superb playing in the Beethoven, and, again in his accustomed manner, Mr. Mengelberg made drama of the music. There were moments of supreme beauty in this interpretation and moments when Mr. Mengelberg piled it on a little too thickly, when the contrasts were harsh, when everything quailed before the stentorian lash of the trombone or shook under the thunders of the drum. The sweep of the thing was immense. It left the audience thrilled, and again and again Mr. Mengelberg had to come to the front of the stage to bow to the unrestrained applause.

Spalding Is Soloist

The Fifth Symphony was made the feature of the program for students in Carnegie Hall the following night, and Mr. Mengelberg also repeated the "Tannhäuser" Overture. Albert Spalding was originally announced to play John Powell's Violin Concerto at this concert, but there was insufficient time for rehearsal after the conductor's delayed arrival in this country, and the performance was postponed. It is now scheduled for the pair of concerts on Feb. 21 and 22. Mr. Spalding substituted Beethoven's Concerto.

P. C. R.

Bostonians' Matinée

Alexander Siloti was the soloist at the Saturday matinée concert of the Bostonians, playing Liszt's "Todtentanz," and the novelty, or quasi-novelty, of the program was found in four symphonic excerpts from Debussy's music to "The Martyrdom of Saint Sebastian," a mystery play by Gabriele D'Annunzio. Beethoven's "Pastoral" Symphony, which began the program, completed the afternoon's musical pleasures.

Excerpts from the Debussy score were produced in concert form in New York by Kurt Schindler with the MacDowell Chorus in 1912. The performance of the purely instrumental portions last Saturday was doubtless the first in New York. It is music written with fervor and a lofty and abiding mysticism. It is shot through with strange, silvery colors, evoking moods at once rare and memorable. It does not, on a first hearing, impress one as representing the greater Debussy. The score is too often of a too fragile and brittle texture, and for all its beautiful, cool, bitter-sweet effects of instrumental color, it at times lacks inner sinew and true vitality. It was played with great devotion, restraint and purity of tone.

Mr. Siloti performed the solo piano part in Liszt's "Todtentanz" with great verve and authority. He had complete command of his instrument and of the music, and fully deserved the fine reception which the audience gave him.

The "Pastoral" was gloriously performed by Mr. Monteux and his super-orchestra. How rare are such refined and perfected readings! And how thrice enjoyable!

B. R.

Marcel Dupré Plays at Wanamaker's

Marcel Dupré, French organist, now on his second tour of this country, gave the fifteenth in the series of recitals at the Wanamaker Auditorium on the afternoon of Jan. 31. Mr. Dupré aroused his audience to great enthusiasm by his dramatic power and his mastery of the instrument. The program included a Toccata, Adagio and Fugue in C by Bach and a Choral Prelude on "My Heart Lies Weary Within Me," by the same master; Prelude, Fugue and Variations by Franck and also his Third Chorale in A Minor, and a Berceuse and Scherzo by Mr. Dupré, played in New York for the first time. At the close of the program, Alexander Russell gave the organist a theme by Dr. Frank Damrosch for improvisation. The theme called for a fugue and variations and was given in masterly fashion by Mr. Dupré, who was heartily applauded.

Washington Heights Club Gives Program

Several members of the Washington Heights Musical Club, assisted by the club chorus, gave the program at the open meeting on the evening of Jan. 29. The program included Mendelssohn's Rondo Capriccioso, played by Virginia Ruggiero, pianist; a group of songs by Hawley, Land and Curran, sung by Mrs. E. B. Kimble, contralto, with Frank Stewart Adams at the piano; and three trios by Bruch, played by Edna Minor, violinist; Alice Ives Jones, 'cellist, and Sigrid Eklof Bornefeld, pianist. Hettie Harris, soprano, with Bertha Ellis Depew at the piano, was heard in a group of songs by Branscombe, Strickland and Allitson; La Var Jensen, pianist, played a group of request numbers by Dett, Whithorne and Liszt, and Elsie Baird, soprano, accompanied by Virginia Holmes, sang songs by Miss Cathcart, Stange and Young and an aria from Wagner's "Tannhäuser." The chorus, directed by Ethel Grow, sang numbers by Bendall and Edith Land. The program was well-given and merited the prolonged applause of the audience.

New Work by Harold Morris Heard

Harold Morris, pianist and composer, appeared in a private musicale at the home of Mrs. Howard Carroll, recently, playing his Sonata for Violin and Piano with Albert Stoessel, violinist. Another work by Mr. Morris, a trio, was heard earlier this season in a Town Hall concert, played by Felix Salmond, 'cellist, Mr. Stoessel and Mr. Morris.



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From Ocean to Ocean

ROCHESTER, N. Y.—E. Helen Weber, soprano, and Arthur W. Wolf, baritone, pupils of Charles F. Boylan, appeared in recital at Mr. Boylan's studio.

* * *

ONEONTA, N. Y.—Mary Potter, Angelo Boshetti, baritone; Ary Dulfer, violinist, and Raymond Putnam, pianist, gave a recent concert in the High School auditorium.

* * *

CINCINNATI, OHIO.—The opera pupils of Mme. Dotti sang recently to a crowded house in the Odeon. The singing of the Tempel Brothers Quartet was of special interest.

* * *

EASTON, PA.—Gordon Balch Nevin gave an organ recital recently to an audience of 2600 employees of the National Cash Register Company of Dayton, Ohio.

* * *

MINNEAPOLIS, MINN.—The College of St. Thomas presented in recital recently John Guiney, baritone, pupil of Ralph Pyke, and Gerald Joyce, violinist, pupil of Heinrich Hoevel.

* * *

GRINNELL, IOWA.—Two members of the Grinnell College faculty, Elizabeth Stevens, soprano, and Laurel Everett Anderson, have left to fulfill concert engagements at the Oberlin Conservatory, Fisk University at Nashville, Tenn., and in other cities.

MONROE, MICH.—As a result of the inauguration of Sunday afternoon recitals as a part of the music memory contest in Monroe, Mich., under the auspices of Monroe Community Service and Recreation Association, it has been deemed advisable to continue these programs throughout the entire musical season.

* * *

JACKSONVILLE, FLA.—Clair Graham and Rose Marza, pianists; Camille Arnold, soprano; David Moore, tenor, and Leonard Finkelstein and Bennie Smith, violinists, pupils of Wilhelm Meyer, George Orner and Lyman P. Prior of the Jacksonville College of Music, gave a program lately at the Arnold-Edwards Music Building.

* * *

INDIANAPOLIS, IND.—An interesting program was given by the Matinée Musicale at the Masonic Temple by Geraldine Trotter, Lucille L. Wagner, Mildred Dogherty Emry, Alberta McCain, Helen Julia Smith, Mrs. James M. Pearson, Mrs. Arthur Monninger, Mrs. Robert Bonner, Mrs. Joseph Gallagher and Elmer Kruse, guest artist.

* * *

PORTLAND, ORE.—The Glee Club of St. Helen's Hall, directed by Mabel Hall Smith, gave a concert recently. Irene Brix sang the incidental solos and Katherine Hart and Beverly Roberts played piano numbers. George Hotchkiss Street, Katherine Cryslor Street, J. Bruce Knowlton and Marjorie and Eda Trotter presented violin, piano and vocal students in recital.

PALO ALTO, CAL.—Mrs. Lester Cowger, soprano; Malcolm Davison, cellist, and Warren D. Allen, University organist, gave a program of solo and ensemble music in the Stanford Memorial Church, in place of the usual Tuesday evening entertainment in the Little Theater. The church was insufficient to accommodate all who sought admittance and the program was admirably performed.

* * *

PORTLAND, ME.—Mrs. James A. McFaul, president of the Maine Federation of Music Clubs, reports a fine response from local musical organizations in the preparations for the observance of National Music Week, May 4 to May 10.—E. A. Mario, Italian singer, was greeted by a capacity audience of his fellow-countrymen when he appeared with assisting artists at Pythian Temple on Jan. 22.

* * *

NEW HAVEN, CONN.—An exhibit which traced the progress of the Negro race in music and including compositions by Negro composers was recently shown in the art room of the Public Library in New Haven, Conn., under the auspices of New Haven Community Service. The exhibit was arranged under the direction of Maude Cuney Hare, pianist, who appeared in a recital of Negro music under the auspices of Community Service.

* * *

DETROIT, MICH.—A program arranged by Mrs. Benjamin J. Mulford for the fifth morning concert of the Tuesday Musicale in Memorial Hall was given by Hildegard Wallich and Dorothy Chad-

dock, pianists; Jane Robinson and Alma L'Hommiedieu, singers; Janette Fraser, cellist; Juanita Lorgion Berry, viola-player; Janet Ives Duncan, violinist, and Mrs. Edwin S. Sherrill, Minnie Caldwell Mitchell and Ada L. Gordon, accompanists.

* * *

AKRON, OHIO.—At the third afternoon concert this season of the Fortnightly Musical Club, Charlotte DeMuth Williams and Mrs. Whiting Williams, violinists, and Mrs. Charles H. Prescott, pianist, played a Handel Sonata; Virginia Choate Pinner sang "Vissi d'Arte" and other numbers, and instrumental solos were played by Clarice Balas, pianist, and Mrs. Whiting Williams. Mrs. Harold True and Mrs. Prescott were the accompanists.

* * *

ATLANTA, GA.—Dudley Buck's cantata, "The Triumph of David," was sung recently by the choir of the Ponce de Leon Baptist Church. The soloists were Mrs. B. S. Johnson, soprano; Mrs. J. H. Whitten, alto; A. W. Browning, tenor, and R. E. Dale, bass, and Mr. and Mrs. L. H. Johnson, Strethel Walton of the music faculty of Agnes Scott College; Clema Wootten, W. F. Talley and W. C. Herbert assisted in the performance. C. W. Dieckman, organist and conductor, plans to present a cantata each month, this being the second of the series.

* * *

SPRINGFIELD, OHIO.—Mrs. George S. Thurtle has resigned the presidency of the Fortnightly Musical Club, as she is to live in Canton. Mrs. William S. Mackenzie has been elected to fill Mrs. Thurtle's unexpired term.—Reorganization of the Osborne-Zirkle Studio has been necessitated by the removal of Willard Osborne, violinist, and his wife, Sybil Fagan Osborne, pianist, to New York.—Ralph Zirkle has engaged Jorg Fasting, assistant ballet master of the Chicago Civic Opera Company, for master classes in classic dancing in his studio during the month of June. Mr. Fasting held a class in Mr. Zirkle's studio in January.

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New York Concerts and Recitals

[Continued from page 33]

as an oasis in a thirsty land was the recital of the intriguing Maria Ivogün in Aeolian Hall on the afternoon of Feb. 2. Mme. Ivogün began her program with Bishop's "Lo, Here the Gentle Lark," and followed it with Handel's "O Sleep, Why Dost Thou Leave Me" from "Semele," and in contrast, "All Vain Thine Idle Boast" from Bach's "Quarrel Between Phoebus and Pan." The next group was by Schubert, Werner Josten and Kreisler-Winkler, and the following one of Early English songs, the program ending with Johann Strauss' "Voci di Primavera."

Mme. Ivogün's singing has every quality to render it delightful and satisfying. To enumerate: it is perfectly placed from top to bottom; it has a flawless legato; its coloratura passages are models of clarity and ease; it is cleverly colored to suit the mood of the song; it—but why go on? The audience insisted upon, and got, innumerable encores, a setting of Kreisler's "Liebesfreud" being repeated as well as several of the English songs. In fine, one can simply say the recital was perfect in every respect. J. Henri Bove, flautist, played obligatos to several numbers and Seidler Winkler was at the piano.

J. A. H.

Manuel Quiroga Acclaimed

Manuel Quiroga, Spanish violinist, was heard in Carnegie Hall on the afternoon of Feb. 3, with Samuel Chotzinoff at the piano. The recital was billed as Mr. Quiroga's American debut in spite of the fact that he had made two appearances in New York in 1914, if memory serves. His program consisted

of a Tartini Sonata, the Wieniawski Concerto, No. 2; a Mozart Rondo, and a group of short numbers.

Mr. Quiroga's playing is individual. It is a relief in these days when many fine violinists spoil the effect of good work by wriggling around the stage, to hear an artist who can stand almost motionless while playing. The effect of repose was very pleasant. Added to this, a sharp, clean-cut technic, a musicianly sense of phrase, and a generally dignified attitude made the recital an exceedingly interesting one. Technically, Mr. Quiroga shone in Bazzini's "Ronde des Lutins," which was perfectly played. Two Spanish numbers by Granados and Sarasate were given with much charm. The audience, which was one of size, was enthusiastic throughout the recital.

J. A. H.

Boris Saslawsky, Baritone

Songs of every nationality and every school were featured in the recital given by Boris Saslawsky, Russian baritone, at the Princess Theater on Sunday afternoon, Feb. 3. Mr. Saslawsky has an appealing voice and a sensitive appreciation of the dramatic quality of his songs. He is remarkable for his linguistic ability and his musical good taste.

To such songs as Moussorgsky's "Hopak," and the "Boatman of the Volga" which he gave as an encore, he brought effective interpretations that made one almost forget how often they have been sung this season. In Schumann's "Ich Hab' Im Traum Geweinet" and in the Brahms "Mainacht" his voice was lyrically soft and sure, and in "Ein Weib" of Sinding he showed a sturdy sense of humor. Of the French group, Chausson's "La Caravane" was sung with an understanding, and Chabrier's "Villanelle des petits canards" with an appreciation of its naïve charm.

Two Old English songs "So sweete is shee" and "The Plague of Love," were quaintly original, and Saminsky's "Hebrew Lullaby" was characteristically spirited. In his group of Russian folk-songs, however, Mr. Saslawsky somewhat marred the simplicity and vitality of the works by an attempt at humorous translation. The accompaniments were played by Edith Quail Saslawsky, whose work was effective.

H. M.

Gerhardt Charms in Lieder

Elena Gerhardt delighted an enthusiastic audience at Aeolian Hall on Sunday evening by her rare art as a lieder singer. The enthusiasm grew so steadily that Mme. Gerhardt would have been obliged to repeat every number of her final group to satisfy her hearers. The depth of her sympathy, her subtle art in coloring every phrase, and her judgment in the use of the lights and shades of expression, no less than her convincing dramatic power, charged her songs with the fullest meaning.

In the Schubert group, with which the program opened, the appeal in the closing stanza of "Vor meiner Weige," the lightness and grace of "Auf dem Wasser zu Singen," and the poetic charm of "Das Lied in Grünen," with its note of exultation so artistically suggested, were irresistible.

Nothing could have been more elo-

quent than "Mit Myrthen und Rosen," in the Schumann group, or "Zum Schluss," wherein the art of the singer in mezza-voce was so admirably illustrated. Many of the songs had to be repeated, and at the end Mme. Gerhardt had to add a number of encores, one of which, Schubert's "Erkönig," was a feature of the evening in its intense expression. Paula Hegner was an artistic accompanist.

P. J. N.

Maximilian Pilzer, Violinist

Maximilian Pilzer gave his second violin recital in the Town Hall on Sunday afternoon, Feb. 3. His program included the Nardini Concerto in E Minor, Sinding's Concerto in A, a group of shorter pieces, among which was his own Caprice Valse, and the Wieniawski, "Faust" Fantasia.

In the Nardini Concerto the violinist's legato passages were lyrically beautiful, and he seemed to sense the spirit of the old music. In the Sinding work he had a chance to show his force and vitality, and, in the Chopin-Auer Nocturne in E Minor and the Brahms-Hochstein Waltz in A, his appreciation of the delicate nuances of the music. Mr. Pilzer played with a fine clear tone. Harry Kaufman, as always, was a sensitive accompanist, who seemed almost a soloist in his own right.

H. M.

Week at Metropolitan

[Continued from page 27]

Giordano Paltrinieri an active Beppe and Giuseppe De Luca an excellent Tonio. Gennaro Papi conducted.

Rimsky-Korsakoff's "Coq d'Or" was the second opera, with the same cast as at the previous presentation, with the exception of Marcella Roesler, who sang the part of the Golden Cock instead of Laura Robertson. Amelita Galli-Curci delivered her music with assurance and general fidelity to the pitch and was recalled several times. Rosina Galli, who headed the pantomimists, carried off the honors through her charm and winsomeness and was a favorite with the huge audience. Mr. Bamboschek led the orchestra.

H. C.

"Ernani" Repeated

Saturday night's popular-priced opera was "Ernani," and a vigorous performance brought some very beautiful singing by Rosa Ponselle as *Elvira*. Giovanni Martinelli repeated his vital and arresting impersonation of *Ernani*. Giuseppe Danise makes an excellent *Don Carlos*, and the rôle gives him adequate opportunity for the exercise of his fine voice. Minnie Egner, Angelo Bada and Vincenzo Reschiglian completed the cast. Gennaro Papi conducted.

A special performance of "Tosca" on Tuesday afternoon for the benefit of the Navy Club saw Maria Jeritza, Antonio Scotti and Beniamino Gigli again in the principal rôles. Cecil Arden, Pompilio Malatesta, Paola Ananian, Angelo Bada, Louis D'Angelo and Vincenzo Reschiglian were also in the cast, and Roberto Moranzoni took charge.

Sunday Night Concert

The annual concert for the benefit of the Opera House Emergency Fund was given on the evening of Feb. 3, under the baton of Giuseppe Bamboschek, to a sold-out house. The program began with the Overture to Verdi's "Sicilian Vespers," after which Adamo Didur sang the "Catalog Song" from "Don Giovanni," and Jeanne Gordon *Ulrica's* aria from "The Masked Ball." Mario Chamlee was to have been heard in "Ah! Fuyez!" from "Manon," but was prevented from appearing by illness. His place was taken by Armand Tokatyan, who sang the same aria. Florence Easton sang the "Liebestod" from "Tristan und Isolde" and the first part of the program ended with the Mad Scene from "Lucia," sung by Mme. Galli-Curci.

Mr. Bamboschek opened the second part with the "Nutcracker Suite" of Tchaikovsky, after which Rosa Ponselle sang "Ernani Involami!" from "Ernani," and Beniamino Gigli "Cielo e Mar" from "Gioconda." Mme. Matzenauer was heard in "Ah! mon Fils" from "Le Prophète," and José Mardones, "Italia!" from "L'Amore dei Tre Re," and the program ended with Elgar's "Pomp and Circumstance" by the orchestra.

J. D.

Abraham Sopkin, violinist, with Walter Golde at the piano, will give his second New York recital in Aeolian Hall on the evening of Feb. 20.

DETROIT SYMPHONY HONORS MACDOWELL

Two Classic Concertos Given in Orchestral Program—Chaliapin's Visit

By Mabel McDonough Furney

DETROIT, Feb. 2.—In tribute to the memory of Edward MacDowell, the noted American composer, who died on Jan. 23, 1908, the Detroit Symphony, at its Sunday afternoon concert on Jan. 27, under Victor Kolar's baton, included his "Old Trysting-Place" and "Uncle Remus," from "Woodland Sketches," in the program. These numbers were artistically interpreted. The first Slavonic Rhapsody of Dvorak was given for the first time at these Sunday concerts. Strauss' "Death and Transfiguration" was also admirably played. Jeannette Vreeland, the soloist of the afternoon, aroused enthusiasm in "Depuis le jour" and an aria from "Le Cid."

Ossip Gabrilowitsch, the Detroit Symphony and Wanda Landowska gave an attractive concert on Jan. 24 at Orchestra Hall. Mr. Gabrilowitsch chose Bach's Concerto in G, with the Adagio arranged by Frederick A. Stock, and it was played in classic style, crisply, precisely, and with well-contrasted color effects. Mme. Landowska played in the Handel Concerto in B Flat, and also gave three solos for harpsichord, with delicacy, spirit and distinction. A Haydn Symphony, in B Flat, and three Gluck Dances were also heard.

Feodor Chaliapin sang to a capacity audience at Arcadia Auditorium on Jan. 28, and excited continued enthusiasm in "The Old Corporal" of Dargomizhsky, an aria from Verdi's "Don Carlos," the "Moscow Dancing Song," the "Volga Boat Song" and many other numbers. He had to sing several encores, and finally gave an exquisite French lullaby which closed the evening. This concert was the last one in the Philharmonic-Central Concert Course.

The Civic Music League presented the Duncan Dancers, in an artistic program at Orchestra Hall on Jan. 29. Scenes from "Orpheus" comprised the first half of the entertainment, and a miscellaneous group made up the second. A Mozart Suite and the "March Militaire" of Schubert won marked approval. Max Rabinowitsch played several solos and accompanied the dancers.

Hear "Surprise" Symphony at Oberlin Conservatory

OVERLIN, OHIO, Feb. 2.—The Oberlin Conservatory Orchestra gave a spirited reading of Haydn's "Surprise" Symphony under the leadership of Maurice Kessler in a recent concert. Other works on the program included the Concerto in D Minor by Bach for three pianos, accompanied by the string orchestra. Mrs. W. M. Bennett, Mrs. J. B. Lytle, and Mr. Frampton were the soloists.

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People and Events in New York's Week

GUSTAVO MORALES IN AMPICO TALK

Unique Lecture Given by
Young Spanish Composer
at Knabe Auditorium

IT is an encouraging token of present-day tendencies to note a widespread interest in lectures on musical topics. Musicians of the type of Gustavo Morales, who fascinated a large audience at the Knabe Auditorium on Thursday evening with his lecture on Spanish music, in conjunction with the Ampico, are performing invaluable yeoman service for the cause of music in America.

Lecturers like Mr. Morales (there are too few of his caliber in this new and virgin field) lash the imagination of the most passive hearer and inject wholesome musical knowledge painlessly—and, what is more important, the information projected so agreeably in this vivid fashion is indelibly and enduringly etched on the mental screen of the listener.

Mr. Morales followed this creative method in his second lecture of his series on the music of Spain. "Lecture" is too conventional and too feeble a word to describe Mr. Morales' delightful exposition. He has a platform style all his own; a picturesque and dashing way of attacking his subject which reveals more in thirty minutes, through his irresist-

ible appeal to the pent-up romance and adventure-sense of the listener, than a whole evening's recitation of facts and figures.

Mr. Morales brought Cordoba, the Dead City, her scented mosques, her musty palaces, right before his audience on a magic carpet of his own making. Through the medium of his winged words, his compositions and the eloquent Ampico records he permitted the adventure-hungry audience to penetrate the spirit of mysterious Andalusia.

When will our colleges and schools discover this magical process of teaching history through music?

Gustavo Morales first came into prominence several years ago when his ballet, "The Royal Fandango," was produced in New York, revealing the young Spaniard as a composer of outstanding gifts. His original compositions, played by him on Thursday evening to illustrate his Cordoba lecture, exhibit a boundless energy, a fine poetic sense, an endless variety of rich rhythmic patterns and melodic inventiveness.

Mr. Morales' compositions included "The Moor's Mood" from the ballet, "The Royal Fandango"; "Lamento Andaluz," in the neo-Andalusian manner, and "Danza Em Mi, Danzas Españolas, No. 5." The Ampico numbers included "Malagueña, Suite Española, No. 5," by Lecuona, as played by Ernesto Lecuona; "Sevillanas, Suite Española, No. 3," by Albeniz, as played by Maurice Dumesnil, and "Cordoba, Cantos de España," by Albeniz, as played by Arthur Rubinstein.

At the conclusion of his presentation, Mr. Morales was rapturously applauded. He will give another lecture under Ampico auspices next month. A. H.

Flora Adler, American Harpist, Returns from Europe to Make Début



Apeda Photo

Flora Adler, American Harpist

Flora Adler, American harpist, who has returned recently from a period of study abroad, will reverse the usual order in effecting a début and will give her first concert in Aeolian Hall, New York, on the afternoon of Feb. 15. Following several years' study in America, Miss Adler went to France, where she has studied for the last two years under Henriette Renié, one of the most famous exponents of the harp and also a composer whose works are well known. Mlle. Renié and those who have heard Miss Adler in a series of private musicales with her teacher in Paris have pronounced hers an outstanding talent. Miss Adler will play an Impromptu Caprice by Pierné, First and Second Arabesque by Debussy, Marche Funèbre by Mlle. Renié, "Au Matin" by Tournier and a closing group by Daquin, Rameau and Godefrid. She will have the assistance of Louis Chartier, baritone, who will sing an aria from Giordano's "Chenier" and songs by Mrs. Beach, Pelletier, Buratti-Hahn and Tiersot.

Johnstons Honor Police Commissioner

Mr. and Mrs. R. E. Johnston gave a reception, musicale and supper in honor of Police Commissioner Enright and Mrs. Enright at their home on West End Avenue on the evening of Feb. 2. A program was given by several noted artists, including Beniamino Gigli, John Charles Thomas, Jean Gerardy, Suzanne Keener, Edward Lankow, Carmela Ponselle, Armand Tokatyan, Raoul Vidas and Helen Hobson. Among the guests were Mr. and Mrs. Beniamino Gigli, Mrs. Mabel Gilroy, Commissioner John A. Harris, Major Bailey, Mr. and Mrs. C. V. Dyckman, Representative Sol Bloom and Mrs. Bloom, Mrs. W. R. Chapman, George MacDonald, Mr. and Mrs. Enrico Rosati, Mr. and Mrs. N. Franko, Lulu and Minnie Breid, Mr. and Mrs. Paul Longone, Mrs. Rosa Scognamiglio, Sophie Irene Loeb, William Janashek, George Stewart McManus, Solon Alberti, Rosa Ponselle, Lazar Samoiloff, Mr. Romani and Sydney Meyers.

Clubs Engage Francis Rogers

Francis Rogers, baritone, gave a recital at the Harvard Club on Jan. 27, presenting a program of classic numbers and folk-songs. He will appear in joint recital with Marcel Grandjany, French harpist, at the University Club on Feb. 10 and will give a recital before the Century Association on Feb. 16.

Schofield Fulfilling Many Engagements

Edgar Schofield, baritone, is fulfilling many mid-winter dates in New York and other cities. Besides special musical services at the First Presbyterian Church where he is soloist, Mr. Schofield sang the solo baritone part in performances of "The Messiah" at the Church of the Ascension on Jan. 31, Parker's "Hora Novissima" on Jan. 6, and "Elijah" on Jan. 27. On Jan. 20, he sang in Elgar's "The Light of Life" at

the Brick Church. On Nov. 25, he was soloist with the Hartford Symphony, Henry P. Schmitt, conductor, at Williamantic, Conn.; in joint recital with Mildred Dilling, on Jan. 17, and with the Pelham Manor Chorus, Howard Barlow, conductor, on Jan. 25. Mr. Schofield has been engaged for a joint recital with Miss Dilling in Brockton, Mass., on Feb. 6, and one the following night in Concord, N. H. He will also sing a re-engagement at the Monday Afternoon Club of Plainfield, N. J., with Ethyl Hayden, on Feb. 18.

Town Hall Memorial Organ to Be Dedicated on Feb. 22

The formal presentation and dedication of the new memorial organ in the Town Hall will take place, according to announcement, on the morning of Washington's Birthday. The instrument is the gift of James Speyer in memory of his wife, Ellen Prince Speyer, who was deeply interested in music and who died several years ago. Lynwood Farnam, organist of the Church of the Holy Communion, will open the organ and the Metropolitan Opera House Orchestra under Artur Bodanzky will be heard in several numbers. Henry W. Taft, chairman of the board of trustees, will accept the organ on behalf of the Town Hall and the League for Political Education.

Bright Future for American Composer, Says Flammer

Harold Flammer, president of Harold Flammer, Inc., New York, left on Jan. 29 for an eight-weeks' trip to the Pacific Coast. Mr. Flammer said just before leaving, "The future of the American composer looks very bright. The great problem is how to make the product of the American composers known internationally. The music publishing industry is becoming more stabilized and efficient every year. There is no reason why it should not hold a much more important place in the future than it has ever dreamed of in the past."

Lhevinne to Play in New York

Josef Lhevinne, pianist, who has been appearing with much success on the Pacific Coast, will give his first New York recital of the season in Carnegie Hall on the evening of Feb. 11. Mr. Lhevinne will present a diversified program, including Beethoven's Andante in F, "Invitation to the Dance" by Weber-Tausig, Liszt's arrangement of Schubert's "Lindenbaum," Presto in E by Mendelssohn, a group of Chopin numbers and works by Ravel, Debussy, Liszt and Tausig.

Meta Schumann Returns from Tour with Dusolina Giannini

Meta Schumann returned recently from a tour as accompanist for Dusolina Giannini, which included recitals in Spartanburg, Olean, Wooster, Ohio, and Emporia. Miss Schumann also accompanied Miss Giannini in her encore numbers in concerts with the Minneapolis Symphony in Minneapolis and St. Paul.

Entertain for Artur Bodanzky

Mr. and Mrs. Philip Benkart gave a luncheon in honor of Artur Bodanzky, conductor of the Metropolitan Opera Company, at their home on Feb. 3. Among the guests were Mrs. Reginald de Koven, Mr. and Mme. Charles Cahier, Mr. and Mrs. Samuel L. M. Barlow, Mr. and Mrs. F. Egerton Webb, Mr. and Mrs. I. Chauncey McKeever, Mr. and Mrs. Efram Zimbalist, Charles Hanson Towne and Francis H. B. Byrne.

Josef Adler Honors Miss Macmillan

Josef Adler, pianist, entertained at his studio on the evening of Jan. 20, in honor of Florence Macmillan, pianist and coach, who was the founder of the Parnassus Club, a home for girls studying music in New York. Following an address by William S. Brady, vocal teacher, and a reply by Miss Macmillan, a short program was given by André Polah, violinist; Helen Adler, soprano, and Mr. Adler. The reception was attended by many persons prominent in the musical world.

MRS. MacDOWELL IS HONORED AT DINNER

Representatives of Seven Arts
Pay Tribute to Widow of
American Composer

Representatives of the seven arts joined in a dinner in honor of Mrs. Edward MacDowell, at the Hotel Astor on the evening of Feb. 3. The dinner was arranged by the officers of the MacDowell Association and the allied members of the Peterboro Colony, and was attended by some 300 persons, many of whom have spent summers at the New Hampshire Colony, made possible largely through the efforts of Mrs. MacDowell.

Paul D. Cravath presided at the dinner and paid tribute to Mrs. MacDowell for her perseverance in carrying on the

work. Other addresses were by Prof. George Pierce Baker, a member of the Colony in its first year; and Rubin Goldmark and Arnold W. Brunner, who spoke on the compositions of MacDowell and the place they occupy in musical literature. A program of his works was given by Elly Ney, pianist, and Marie Sundelius, soprano.

Among those present were the members of the committee which arranged the dinner, including Mrs. John W. Alexander, Otto H. Kahn, Mrs. Murray Crane, Mrs. William H. Schofield, Robert Underwood Johnson, Mrs. Charles Sprague Smith, Professor Baker, Edgar Stillman-Kelley, Henry T. Finck, Mrs. William Vaughn Moody and Mrs. Edgar Speyer. Others were Willem Mengelberg, Willem Van Hoogstraten, Leopold Auer, Edwin Arlington, Hamlin Garland, Rebecca West, Van Wyck Brooks, Cecilia Beaux, Herbert Adams and Arnold Brunner.

Herbert's "Sunset" Played at Capitol

Victor Herbert's "Sunset," arranged for strings by William Axt and sung by Capitol Sextet, was one of the main attractions in the musical program at the Capitol Theater this week. Saint-Saëns' "Swan" was danced by Mlle. Gambarelli, with obligato played by Yaska Bunchuk, cellist, and Carl Scheutze, harpist. There was also a divertissement, Ganne's March Lorraine, danced by Doris Niles and the ballet corps. David Mendoza and William Axt alternated at the conductor's desk, leading the orchestra in the Overture to Wagner's "Rienzi."

Cecil Arden to Sing in Chicago

Cecil Arden, mezzo-soprano of the Metropolitan, is fulfilling many concert engagements in addition to her appearances at the opera. She will sing for the first time in Chicago in a concert with Tito Schipa on Feb. 10. She will be heard in Boston, as soloist with the Masonic Choir in Jordan Hall, on Feb. 19, and on March 27 will give a recital in Hornell, N. Y.

Zalish Pupil Makes Début

Ada Liebow, pianist, a pupil of David Zalish, gave a recital in Carnegie Chamber Music Hall on the evening of Feb. 3. Her program included sonatas by Scarlatti and Beethoven and compositions by Brahms, Chopin, Leschetizky, Rubinstein, Rachmaninoff and Liszt. Miss Liebow was heard by a large audience that applauded her musicianly gifts.

Marion Lovell Sings for Liederkranz

Marion Lovell, coloratura soprano, was soloist in a recent concert of the New York Liederkranz. She was heartily applauded for the quality of her voice and her artistic singing in "Depuis le jour" and songs by Wintter Watts, Edward Morris, Horsman and Homer Samuels. Miss Lovell was scheduled to sing from the WJZ radio station on the evening of Feb. 8.

Herman Neuman Removes to New Studio

Herman Neuman, pianist and coach, has removed his studio to 645 Madison Avenue. Mr. Neuman has appeared with a number of well-known artists recently. He played for Rozsi Varady, cellist, in Portland; in Brooklyn for Rafael Diaz and Laura Brodtkin; for Juan Manen in Sewickly, Pa.; for Elizabeth Lennox and Miss Varady in Troy, N. Y., and for Mr. Diaz and Miss Varady at the Princess Theater in New York. Mr. Neuman was also heard in a piano recital over the radio recently.

Thelma Given to Play in New York

Thelma Given, violinist, will give her annual New York recital in Carnegie Hall on the evening of Feb. 18. Immediately following her concert, Miss Given will leave on an extensive tour of the West that will include engagements in Galesburg, Ill.; Boulder, Colo.; Salt Lake City, Pueblo, Denver, Greeley, Laramie and Omaha.

SCHOOL GLEE CLUBS IN SECOND CONTEST

Taft School Again Wins Cup at Annual Concert of Nine Clubs

The second annual Inter-Preparatory School Glee Club Contest took place in the Town Hall on the evening of Feb. 2, nine schools taking part. These were Phillips-Andover, Polytechnic Preparatory, Worcester, Kent, Loomis, Peddie, Hotchkiss, Taft and Choate.

The program was in three parts, in the first, each club singing a song of its choice, in the second, the prize song, Mark Andrews' "John Peel" and the third, individual school songs. Following this last group: Richard Hale, baritone, was heard in a group of songs with Robert Childe at the piano, and at the end the entire ensemble sang Kremser's "We Gather Together" and the "Star Spangled Banner."

The work of all the clubs showed a marked improvement over last season and that of the winning club, of the Taft School, which also won last year,

was especially good, this club showing signs of really musicianly training and genuine ability in choral singing. It made a score of 253. Loomis Academy came second in the contest, marking 238 points. The Taft School has to win the cup only once more to keep it permanently.

It is a significant fact when school glee clubs present such numbers as Bach's "Now Let Every Tongue" and Praetorius' "Lo, How a Rose" and youths nourished on such musical pabulum as this cannot fail to develop an appreciation of the best in music. The numbers sung as "choice songs" were in general very good, but as much cannot be said for the school songs, practically all of which were banal as to words and uninteresting as to music, even when they were adaptations of such things as "My Lodging's on the Cold, Cold Ground" and "The Watch on the Rhine."

The judges in the contest were Dr. Miles Farrow, organist and choirmaster of the Cathedral of St. John the Divine, J. M. Helfenstein and Henry Souvaine, who replaced Richard Aldrich who was called out of town. J. A. H.

Women's Philharmonic Celebrates Its Twenty-fifth Anniversary

The Women's Philharmonic Society celebrated its silver anniversary at a reception and concert at the Ambassador Hotel on the afternoon of Jan. 25. Among the artists and speakers who took part in the program were Leila Caines, president; Mrs. Julian Edwards, Klara Muehling, Manly Price Boone, Isidor Greenberg, Mabel Robeson, Herbert Witherspoon, Carolyn Beebe, Mrs. David Campbell, Mrs. Lowell T. Field, Oscar Saenger and Weston Gales. Mrs. James G. Blaine was chairman of the day. The guests of honor included Claudio Muzio, Charlotte Lund, Fay Foster, Antonia Sawyer, Mrs. Harry Payne Whitney, Mrs. Herbert Witherspoon, Mrs. Oscar Saenger, Countess Szecheny, Baroness von Klenner, Princess Murat, Mr. and Mrs. Van Riper, John C. Freund, editor of *MUSICAL AMERICA*; Leopold Auer, Christiana Kriens and Eric Morgan. The organization was founded by Melusina Fay Pierce, a sister-in-law of the late Theodore Thomas.

Cantors Give Anniversary Concert

The Jewish Ministers and Cantors' Association celebrated its thirtieth anniversary in a concert given in Madison Square on the evening of Feb. 3. There were orchestral and choral numbers under the direction of Savel Zilberts and solos by several of the most noted cantors in this country, including Cantors Rosenblatt, Kwartin, Herschman, Roitman, Steinberg, Shapiro and Chagi. Part of the proceeds were for the pension fund of the organization and another part for the proposed establishment of a seminary for cantors. Letters endorsing the work of the Association were received from President Coolidge, Secretary of State Hughes and Acting Mayor Hulbert.

Many Citizens Hear Klibansky Pupils

Mizzi Delorm and Walter Jankuhn, pupils of Sergei Klibansky, have appeared in "Hannerle" in Philadelphia and Baltimore recently with much success. Editha Fleischer, who will sing in Hinshaw's "Marriage of Figaro" company next season, has chosen Mr. Klibansky for her vocal guide. Ida Moeck, also of the Wagnerian company, is studying with Mr. Klibansky and was heard recently in a concert of the Verdi Club. Dorothy Hobbie, who is singing at the Holy Trinity Church in Buffalo, has been engaged for the Buffalo Festival. Cyril Pitts gave a successful recital in Rahway, N. J., recently. Alveda Lofgren, Miss Delorm and Mr. Jankuhn were heard recently at the Liederkranz Auditorium. Dorothy Lorenz, A. Marantz Nielsen and Louise Smith have also been heard recently.

Proschowsky Lectures to Students

Frantz Proschowsky, teacher of singing, spoke on the subject of "Diction" at the meeting of his class on the evening of Jan. 18. His method of teaching was demonstrated in a program given by Thelma Weer, Miss Saylor, Miss Bellin, Miss Banko, James Haupt and Dr. Kerble. The previous lecture was on the subject of "Breathing," and was demonstrated by Mrs. Kiss, Virginia Rea, Camille Robinette and Marie Masur.

New York College of Music Presents Pupils in Program

The New York College of Music presented several of its students in an interesting recital in the Carnegie Chamber Music Hall on the evening of Jan. 25. The program was opened with a trio by Jansen, played by Florence Carroll, Howard Kay and Fred Palmer, followed by a piano solo by Lillian Berndt and an excellent presentation of Verdi's "Caro Nome" by Lillian Schiff. Rachmaninoff's Prelude in C Sharp Minor was very well played by Pasquale Genovese and Howard Kay was heard to excellent advantage in a violin work by David. Others who took part in the program were Flora Barnaba, in a piano number by Chaminade; Fred Palmer in a cello concerto by Lindner; Harriet Walker in a group of violin solos and Joseph Meresco in a Rhapsody by Dohnanyi. The students showed the results of conscientious training and several of them gave evidence of unusual talent. The program was heard by a large audience. B.

Artists Appear in Noonday Musicales

The monthly noonday musicale at Aeolian Hall, under the auspices of the La Forge-Berumen studios on Feb. 1, brought forward Albert Rappaport, tenor, accompanied at the piano by Cecilia Rappaport, in a group of songs by Rachmaninoff and an aria from Bizet's "Carmen"; Sara Newell, pianist, in works by Chopin, Ravel and Paderewski, and Mathilda Flinn, soprano, in three songs by Elinor Remick Warren, "The Heart of a Rose," "Golden Yesterdays" and "The Touch of Spring." Miss Warren was also heard in solos by MacDowell, La Forge and Rachmaninoff, and there were reproductions on the Duo-Art of works played by Grainger, Ganz and Berumen.

Excerpts from Massenet Work at Rivoli

Excerpts from Massenet's "Phedre" were played as the overture at the Rivoli Theater this week. A setting of a Foster melody was played by the orchestra under the alternate direction of Irvin Talbot and Emanuel Baer, and a dance divertissement was given by the Helen Moeller Dancers. Harold Ramsbottom and Frank Stewart Adams took turns at the organ. The bill at the Rialto provided a solo number by Fred Hughes, tenor, and a jazz number. The orchestra was led alternately by Hugo Riesenfeld and Willy Stahl.

Louis Stillman to Give Recital

Louis Stillman, pianist and pedagogue, will give his first New York recital in Aeolian Hall on the evening of Feb. 15. Mr. Stillman studied under Joseffy and Max Liebling and also in Europe under several masters. He has been heard in concert in this country and has written five books on various subjects of piano-playing. His program will include works by Beethoven, Bach, Schumann, Chopin, Wagner-Liszt, MacDowell and Verdi-Liszt.

Warford Pupils in Operatic Vaudeville

Pupils of Claude Warford gave their second performance of operatic vaudeville for the benefit of the Lake Saranac General Hospital at the Hotel McAlpin

on the evening of Jan. 30. The entire program consisted of excerpts from operas and light operas and was given in costume in capital style. The opening number was from the second act of "The Mikado" and was most effectively given by Margaret Haase and Joseph Siegfried. This was followed by scenes from "Trovatore," "Tales of Hoffmann," "Robin Hood" and "The Marriage of Figaro." Philip Jacobs gave a fine interpretation of the Drinking Song from the "Merry Wives of Windsor" and Grace Farrar

and Mary Dairs were heard in a scene from "Hänsel and Gretel." This was followed by the Anvil Chorus from "Trovatore," the Prayer Scene from "Otello," with Marjorie Lauer as *Desdemona*; the Card Scene from "Carmen," "Charmant Oiseau," sung by Marion Callan; a scene from "Thais," with Tilla Gemunder in the title rôle and a number from Friml's "Katinka." The program was heard by a large audience that showed its appreciation by insistent applause. A. J.

PASSED AWAY

Helen Dudley Campbell Del Puente

OGDENSBURG, N. Y., Feb. 2.—Helen Dudley Campbell Del Puente, operatic, oratorio and concert singer and voice teacher, widow of Giuseppe Del Puente, one of the most famous operatic baritones of the past generation, died here at the Ogdenburg Sanitarium on Jan. 30. Mrs. Del Puente was born in Louisville, Ky., in 1856, came to New York to study for opera, and the late Luisa Cappiani offered her daily lessons until she could appear in public. On the recommendation of William Steinway she was engaged as contralto with the Operatic Quartet, the other members of which were Clementina De Vere, Italo Campanini and Giuseppe Del Puente whom she subsequently married. She was also soloist with the New York Philharmonic under Theodore Thomas and the New York Oratorio Society under Leopold Damrosch. She became a member of the American Opera Company under Theodore Thomas, singing leading contralto rôles, and later with the Hinrichs Opera Company in Philadelphia. On her retirement from public life some years ago, Mme. Del Puente taught singing in New York and Easton, Pa., until compelled by ill health to give up this work. Her son, Joseph Del Puente, a baritone of unusual ability, although receiving numerous offers to sing in grand opera, confined his activities to vaudeville in order to provide for his mother.

Mr. and Mrs. Theodore Bauer

Theodore Bauer, at one time connected with musical activities in this country, and more recently proprietor of the Petroushka Restaurant, was burned to death with his wife, Louise Bauer, on the evening of Jan. 31. Fire broke out while Mr. Bauer and his wife were dressing for dinner, and they were trapped on the staircase leading to the roof. Firemen found the door to the roof not only locked, but padlocked as well.

Hugo Heller

VIENNA, Jan. 26.—Hugo Heller, concert agent and bookseller, died here recently. Mr. Heller was vitally interested in music and for many years gave not only personal effort but also large sums of money for its propagation. It was Mr. Heller who first helped to make possible the performance of Mahler's works and when Dr. Wellesz and Dr. Reti undertook the organization of the first Chamber Music Festival at Salzburg, Mr. Heller is said to have offered to defray all expenses.

John W. Beale

WASHINGTON, D. C., Feb. 2.—John W. Beale, father of Kitty Beale, soprano, formerly of the Metropolitan Opera Company, died recently of pneumonia after a short illness. Mr. Beale was for thirty years associated with the District Government but resigned his position on the board of District Assessors in 1922. He was born in Washington in 1856, and was educated at Columbian College, now George Washington University. He married Katherine Carroll of Utah in 1877. Mrs. Beale survives him with one son and two daughters.

Arthur Bird

BERLIN, Jan. 24.—Arthur Bird, organist, pianist and composer, died suddenly here last month of apoplexy. Mr. Bird was born in Cambridge, Mass., July 23, 1856. He came to Berlin when nineteen and studied piano with Loeschorn and Rhode and composition and orches-

tration with Urban. In 1877, he became organist in Halifax, Nova Scotia, where he also taught in several schools and organized the first male chorus in the province. During the year 1885-1886, he was a pupil of Liszt at Weimar and gave his first concert in Berlin during the latter year. He lived in Berlin continuously until his death except for short visits to America.

Fritz Schrödter

VIENNA, Feb. 1.—Fritz Schrödter, tenor, for a number of years a member of the Hofoper, died here recently at the age of sixty-nine years. He was born in Leipzig and entered the theatrical profession in Berlin, where his work attracted the attention of Johann Strauss. The latter brought him to Vienna, where he sang in operettas at the Theater an der Wien and other houses. He was engaged in 1885 for the Vienna Court Opera, where he won numerous successes in rôles including *David* in "Meistersinger," *Wilhelm Meister*, *Turiddu*, *Canio* and *Huon* in "Oberon." He left the Court Opera in 1915. He held the patent of *Kammersänger*.

Antoine Banès

PARIS, Jan. 26.—Antoine Banès, composer and librarian at the Opéra, died recently in his sixty-eighth year. Mr. Banès was the composer of five light operas, all of which were produced with considerable success. He was president of the Society of Authors and Composers and vice-president of the Cercle de la Critique.

Theodore Dossenbach

ROCHESTER, N. Y., Feb. 2.—Theodore Dossenbach, leader of the Park Band since its organization fifteen years ago, died at his home on Jan. 25, after a long illness. Mr. Dossenbach was born at Niagara Falls in 1870 and came to Rochester when two years old, receiving his education here. He is survived by his wife and a daughter.

MARY ERTZ WILL.

Louis Savart

VIENNA, Jan. 26.—Louis Savart, a prominent teacher of singing, died here last month. Mr. Savart, who was originally a horn player became well-known later as a concert singer. He suffered, however from severe eye trouble which prevented his being heard in opera and finally compelled him to restrict his musical activities to teaching.

Jeannette Jadnicke

Jeannette Jadnicke, pianist and teacher in New York for more than half a century, was found dead in the kitchen of her home in the Bronx on Jan. 28. Death was caused by heart disease. Miss Jadnicke, who was in her seventy-fourth year, had been a resident of the Bronx for fifteen years.

Emil Coletti

Emil Coletti, baritone, for a number of years soloist at St. Leo's Catholic Church, died at his home in the Bronx on Jan. 29. Mr. Coletti was the son of Dominic Coletti, an opera singer of the past generation. He is survived by five sons.

Mrs. Ella Wood

LONG BEACH, CAL., Feb. 2.—Mrs. Ella Wood, mother of Carlton Wood, violinist and teacher, died here recently at the home of her son, with whom she had lived for the past eight years.

ALICE MAYNARD GRIGGS.

BOSTONIANS ENJOY PEOPLE'S SYMPHONY

Zimbalist, Powell, Ethyl Hayden and Eva Gauthier Heard

By Henry Levine

BOSTON, Feb. 4.—The People's Symphony gave its eleventh concert of the season at the St. James Theater on Sunday afternoon, Jan. 27. Mr. Mollenhauer presented a colorful and especially attractive reading of Rimsky-Korsakoff's "Scheherazade." William Capron, the concert-master of the orchestra, played the solo violin parts with technical finish, grace of bowing and charm of style. He also played the "Meditation" from "Thaïs" with a suavity of tone and skill in interpretation that necessitated a repetition. For the rest, the program consisted of Strauss's "Morning Journals" Waltz and Goldmark's "Sakuntala" Overture, which were played with rhythmic fancy and dash.

Efrem Zimbalist, violinist, played at Symphony Hall on Sunday afternoon, Jan. 27. With Emanuel Bay at the piano, he gave a deeply musicianly and profound performance of Brahms' D Minor Sonata. He also played Reger's Adagio and Scherzo for violin alone, a composition that met with distinct favor. The Mendelssohn Concerto and a group of compositions by Sarasate completed his program. Mr. Zimbalist played with his peculiarly sweet and concentrated tone and deftness of bowing. Stylistically he was ever the discriminating musician, punctiliously careful as to detail yet playing with a comprehensive unity of conception. Emanuel Bay furnished skillful accompaniments.

John Powell, pianist, and Ethyl Hayden, soprano, were heard at a Sunday evening musicale given at the Copley Plaza Hotel for the benefit of the Young Artists' Fund of the Massachusetts Federation of Music Clubs. Each artist gave three groups of solos. Mr. Powell played with his wonted technical brilliance and with his unflinching musicianly sense of color, rhythm, phrasing and interpretation. Miss Hayden's singing was especially noteworthy for the technical skill of her production, for the beauty of her voice and for the absorbing conviction with which she characterized her varied songs. Edward Harris, at the piano, was a sympathetic accompanist.

Eva Gauthier, the champion of the unusual in ancient and modern song, gave a recital at Jordan Hall on Tuesday evening, Jan. 29. Her striking program consisted of a group of ancient songs, modern Hungarian, German, Austrian, British, French and American songs. A feature of the performance was, of course, the introduction of the popular American songs of Berlin, Kern, Gershwin, Donaldson and Daly. George Gershwin's accompaniments in the latter group were effective bits of ragtime playing, and Mme. Gauthier invested the songs with a subtlety and charm not usually associated with them. Undoubtedly there are little gems of popular song writing, and Mme. Gauthier showed that they have concert value when properly projected. The audience, needless to say, was highly enthusiastic over the novelty. During the rest of the program the soprano showed her characteristic skill in song, her clarity of enunciation, and her musicianly taste. Frederick Persson accompanied excellently.

Carl Pawlowski, pianist, was heard in recital at Jordan Hall on Thursday evening, Jan. 31. He played works by Medtner, Beethoven, Chopin and Balakireff. Mr. Pawlowski showed himself the possessor of a brilliant technic and a tone of good quality, which was capable of ample color variation. His interpretations were musicianly in character, well conceived and ably performed.

Twenty-Seven Candles Mark Birthday Anniversary of Metropolitan Soprano



Rosa Ponselle, Soprano of the Metropolitan Opera, Cuts the First Slice from Her Birthday Cake, with Her Sister, Carmela Ponselle, Mezzo-Soprano, and Her Brother, Anthony Ponselle, as Spectators

A BIRTHDAY is of some importance, even in the life of a busy prima donna. Rosa Ponselle last week gave a party to a few of her closest friends and relatives on the occasion of the passing of her twenty-seventh milestone. Midway between appearances at the opera in "L'Africaine" and other works, the soprano acted as "official carver" of a fine birthday cake, which had been made

by one of New York's leading caterers. The celebration at the opera singer's apartment was a most jolly one, and prominent among those who felicitated her were her sister, Carmela Ponselle, well-known soprano, and her brother, Anthony, who is also credited with being the possessor of an excellent voice. Business has, however, called more strongly to the male side of the house. Mr. Ponselle is a resident of Connecticut.

STOKOWSKI RESUMES POST AFTER MID-YEAR VACATION

Hans Kindler Is Soloist in Dvorak Concerto with Philadelphians in Home City

PHILADELPHIA, Feb. 4.—Leopold Stokowski returned to the conductorship of the Philadelphia Orchestra last week after a mid-winter vacation, and led his organization in an unusually colorful program. The regular subscription concerts of Friday afternoon and Saturday evening in the Academy of Music included particularly brilliant presentations of Rimsky-Korsakoff's "Scheherazade" and the exhilarating "Don Juan" of Richard Strauss. Mr. Stokowski's reading of the latter was lustrous and at times pyrotechnic. In the Russian tone picture the orchestral palette was opulent with romantic hues.

Hans Kindler, former, first 'cellist of the Philadelphia Orchestra, was soloist in the seldom heard Concerto in B Minor by Dvorak. Without being especially weighty in musical significance, this is an attractively melodious work, providing admirable opportunities for the virtuoso. Mr. Kindler's art has ripened, his technic is finely expert and the

plangent beauty of his tone was of deep appeal.

At the evening concert Thaddeus Rich, the concertmaster, led the orchestra in the concerto. Mr. Stokowski ascended the dais again for "Don Juan," which concluded the program.

H. T. CRAVEN.

Strauss Opera Brings \$50,000, Is Report

Richard Strauss has sold the rights of his new opera, "Intermezzo," to a syndicate headed by Director Goldstein, for the sum of \$50,000, according to a report in the New York Morning Telegraph.

WASHINGTON, Feb. 6.—Representative Linthicum of Maryland, has introduced in the House of Representatives a bill to make the "Star-Spangled Banner" the national anthem of the United States of America. The bill was given to the House Committee on the Judiciary.

A. T. MARKS.

GANZ FORCES IN RUSSIAN PROGRAM

Rachmaninoff Work Featured—Paderewski and Enesco Greeted

By Herbert W. Cost

ST. LOUIS, Feb. 2.—In the tenth pair of Symphony concerts this week, Rudolph Ganz conducted a Russian program, featuring the Rachmaninoff Symphony No. 2, to which he gave a most virile reading. The orchestra was thoroughly responsive, and the performance of this work was one of the features of the present season. Excerpts from Rimsky-Korsakoff's "Coq d'Or," Liadoff's Legend for Orchestra, "Kikimora" and the melodious and rhythmic Concert Valse in D, Op. 47, by Glazounoff, completed the program. Mr. Ganz and the orchestra were given a rousing reception at both appearances.

Last Sunday's popular concert brought out another overflowing audience. An artistic performance was given of the Liszt Concerto for Piano in E Flat, No. 1, with Horace White, the talented blind pupil of Leo C. Miller, as soloist. His performance was thoroughly musicianly and aroused great enthusiasm. Mr. Ganz gave him admirable support, and for an encore the pianist played a Chopin number. Olive Piatt-Bischoff, contralto pupil of Clinton Elder, was the other soloist, and sang with fine quality of tone the "Don Fatale" aria from Verdi's "Don Carlos." Schubert's "Rosamunde" Overture was one of several orchestral numbers which found favor.

Coming to St. Louis for the first time in years, Ignace Jan Paderewski charmed an audience of about 5000 persons last night in the Coliseum in a program which contained the Fantasia and Fugue in G Minor by Bach-Liszt, Haydn's Andante with Variations, Beethoven's "Sonata Appassionata," Brahms' Variations of a Theme by Paganini, three numbers of Chopin and the Don Juan Fantasia by Mozart-Liszt. The pianist was obliged to give several encores, and among these was Liszt's Second Rhapsody.

Georges Enesco, violinist, appeared with the Morning Choral Club on Jan. 29, and played with much warmth of tone the Handel Sonata in D and Chausson's Poème. The club, under the leadership of Charles Galloway, sang "The Highwayman" by Deems Taylor, assisted by Raymond Koch, baritone, now of Chicago, who gave two extras; and the club's program also included numbers by Victor Harris and Percy Grainger. Paul Friess played the accompaniments.

The Majestic Brings and Takes Away Well-Known Musicians

The Majestic of the White Star Line arrived in New York on Jan. 30. On board the vessel was Gertrude Pepper, pianist. On her return voyage, sailing Feb. 2, the Majestic had aboard Nikolai Sokoloff, conductor of the Cleveland Orchestra, who goes to London as guest-conductor of the London Symphony, and Emile Merle-Forest, stage director of the Chicago Civic Opera Company. Bruno Walter, who again comes from Munich as guest-conductor of the New York Symphony, was due to arrive on the Nieuw Amsterdam of the Holland-American Line on Feb. 4.

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